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Generating branding buzz on social media for a pop-up store: Focused on brand experience

Huiwon Lim
Iowa State University

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**Generating branding buzz on social media for a pop-up store:
Focused on brand experience**

by

Huiwon Lim

A thesis submitted to the graduate faculty

in partial fulfillment of the requirements for the degree of

MASTER OF FINE ART

Major: Graphic Design

Program of Study Committee:

Lisa Fontaine, Major Professor

Andrea Quam

Ann-Marie Fiore

The student author, whose presentation of the scholarship herein was approved by the program of study committee, is solely responsible for the content of this thesis. The Graduate College will ensure this thesis is globally accessible and will not permit alterations after a degree is conferred.

Iowa State University

Ames, Iowa

2018

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DEFINITION OF TERMS

To understand and clarify the terms used in this study, the following are hereby defined.

Brand equity - is the overall market strength of the brand.

Brand experience - is subjective, internal, and behavioral responses evoked by brand-related motivations associated with a brand identity or a brand image.

Brand extension - is that a brand with a well-developed image uses the same brand identity in a different category.

Brand identity - is the group of associations through which a company wants their consumers to connect with the brand.

Brand image - is the sum of a consumer's attention or awareness of a product, service, experience, or company.

Brand loyalty – is the tendency of some consumers to continue buying the same brand of goods rather than competing brands.

Buzz - is the interaction of customers of a product or service which amplifies or alters the original marketing message.

Geotagging – is the process of adding geographical identification metadata to various media such as a photograph or video, websites, SMS messages, QR Codes or RSS feeds.

Graphic design - is the art or profession of visual communication that combines images, words, and ideas to convey information to an audience, especially to produce a specific effect.

Pleasure, Arousal, and Dominance (PAD) - is developed by Mehrabian and Russell in 1974, in which the essence of an emotional experience is captured using the three dimensions of pleasure, arousal, and dominance.

Pop-up store - is a temporary store for seasonal or event products that presents a unique brand experience.

Social media - are computer-mediated technologies that facilitate the creation and sharing of information, ideas, career interests and other forms of expression via virtual communities and networks such as Instagram, Facebook, and Twitter.

SOR model - is developed by Mehrabian and Russell in 1974, in which the physical stimuli in the environment directly affect the emotional state of a person, thereby influencing his behaviors in it.

5Ps – is a framework for evaluating brand identity developed by Fiore 2010 based on Schmitt and Simonson's work, it includes Product, Property, Product presentation, Promotional activities, and People.

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ABSTRACT

The purpose of this study was to determine the role of graphic designers or brands in building a good brand experience in a pop-up store for generating branding buzz on social media. Brands are trying to build up good brand experience through their branding promotions in order to get to good brand identity and image for their customers. Brands are also using diverse social media as a platform for their brand communication with their customers. Recently, a pop-up store is used as an experiential store for creating the good brand experience and for getting positive buzz related to the brand. Thus, this study researched about existed or existing pop-up stores to realize how brand experience in a pop-up store works to generate branding buzz on social media. Moreover, this study focused on Instagram as a platform for branding communication due to the characteristic posting style — always post with images or videos — of it. As the methodology for evaluation of the pop-up stores, this study used existing retail methods such as 5Ps (Product, Product presentation, Property, Promotional Activity, and People) for brand identity design (graphic design) in a pop-up store, and PAD (Pleasure, Arousal, and Dominance) for emotional brand experience in a pop-up store. This study showed how brand identity, brand experience, and social buzz are related to each other. The result of this study suggests recommendations for generating branding buzz on Instagram what a pop-up store should have in it for the impressive brand experience through brand identity (graphic) design.

Keywords: Pop-up store, Brand experience, Buzz, Social media, Branding, Brand identity, Brand image, Communication, 5Ps, PAD, SOR model, Emotional experience

CHAPTER 1. INTRODUCTION

A pop-up store — a temporary store for seasonal or event products that presents a unique brand experience — is no longer a new paradigm of retail, and it has now been fully assigned as a critical strategy of branding (Pomodoro, 2013). While a pop-up store can create a desirable relationship with customers and encourage communication with them about brands (Gonzalez, 2014), as pointed out by Pomodoro (2013), even though such a store type has demonstrated success, research about pop-up shops has received little attention except for a few retail-oriented studies related to marketing (Niehm, et al., 2007; Marciniak and Budnarowska, 2009; Zarantonello, 2009; Catalano and Zorzetto, 2010; Cattaneo and Costa, 2010; Surchi, 2011).

Today people like to share their emotions, their values, and what they're looking for, via social media — computer-mediated technologies that facilitate the creation and sharing of information, ideas, career interests and other forms of expression via virtual communities and networks such as Instagram, Facebook, and Twitter — with their friends or other people at virtually every moment (Gonzalez, 2014), so brands want their customers to talk about them on social media as a communication channel. Once customers become engaged in talking about remarkable brand experiences — subjective, internal, and behavioral responses evoked by brand-related motivations associated with a brand identity or a brand image — they may generate “buzz — the interaction of customers of a product or service which amplifies or alters the original marketing message” by sharing their experience with positive word-of-mouth via their social media (Ledeman, 2007; Chen, 2011). The power of such 'buzz' can be extremely strong because it usually comes from a trusted person such as a friend, family, a

co-worker, or a celebrity. The importance of social media as an interactive communication channel for a brand is thus becoming more and more significant.

The point of sale in a pop-up store is an experiential environment that may enable value co-creation processes (Russo Spena, Caridà, Colurcio and Melia, 2012). Furthermore, unique and remarkable brand experience is important in creating brand loyalty — the tendency of some consumers to continue buying the same brand of goods rather than competing brands¹ — and elevating brand equity — the overall market strength of the brand — because an impressive experience is hard to forget and may remain in a customer's mind for a considerable time, so most brands try to create a unique experience at the pop-up store to help achieve success for their business.

In this thesis, I'll attempt to analyze existing pop-up stores to determine how brand identity — the group of associations through which a company wants their consumers to connect with the brand — and brand experience works for generating buzz and connecting the real world with the digital world in a pop-up store. The purpose of this thesis is not to argue for evaluating whether or not a store achieves a good brand experience, but to seek to discover a role for designers to create a good brand experience in a pop-up store through the brand identity (graphic design² — the art or profession of visual communication that combines images, words, and ideas to convey information to an audience, especially to produce a specific effect). I hypothesize the relationship among the brand identity (graphic design), the brand experience, and the social buzz in a pop-up store, based on SOR model — developed by Mehrabian and Russell in 1974, in which the physical stimuli in the

¹ https://en.wikipedia.org/wiki/Brand_loyalty

² https://en.wikipedia.org/wiki/Graphic_design

environment directly affect the emotional state of a person, thereby influencing his behaviors in it. The brand identity (graphic design) in a pop-up store (stimuli) can affect a consumer's brand experience (organism) and trigger a buzz on social media (response) (see Figure 1). In order to prove the efficacy of my hypothesized model, I analyze five pop-up stores in this thesis.

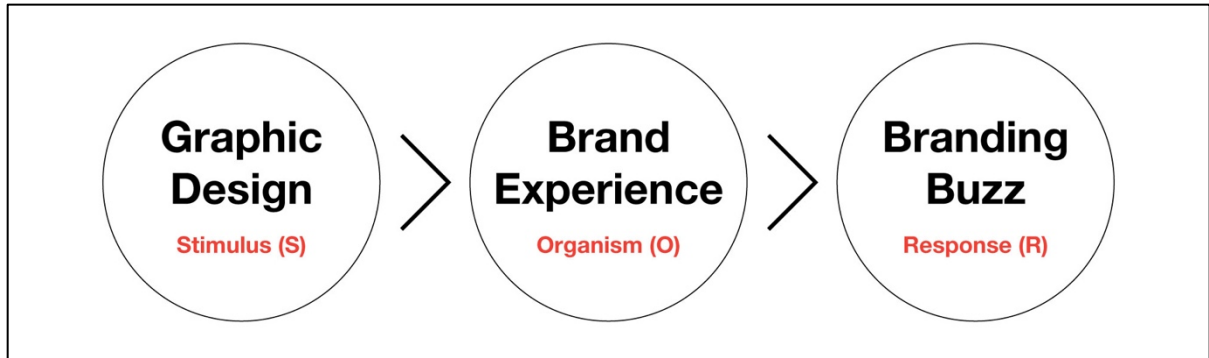


Figure 1. Stimulus-Organism-Response (SOR) model by Mehrabian and Russell (1974), adapted to the brand experience in a pop-up store

For this thesis, I will limit myself to analyzing pop-up stores focused on achieving brand experience rather than introducing or selling products. Moreover, this thesis will discuss Instagram as a platform for brand communication to generate buzz due to its style of contents that always posts with images or videos. Thus, I will find the answers related some questions such as:

- How brand identity (graphic design) works for good brand experience in a pop-up store?
- How brand experience in a pop-up store works for generating branding buzz on social media?
- Is there any other reason related to the amount of branding buzz on social media in a pop-up store?

In its conclusion, this thesis will find the answers related to the questions I have, in order to suggest a role for designers and brands wishing to create a good brand experience in a pop-up store.

CHAPTER 2. LITERATURE REVIEW

This literature review will define a pop-up store, social media, branding, brand equity, brand experience, brand identity, and Instagram as a platform.

2.1 What is a pop-up store?

Presently the retail world includes many store types such as Arcade, Boutique, Chain store, Concept store, etc., and although it is difficult to classify store types exactly because sometimes these types overlap, I will classify stores into three types based on their purpose, store size, and duration. As shown in Table 1. Classification of store type, a pop-up store is defined as a temporary store for seasonal or event products that presents a unique brand experience.

Table 1. Classification of store type

Type	Purpose	Size	Duration
General retail store ³	Selling products or customer service.	Varied.	Permanent
Flagship store ⁴	Not only for retail sales but also for a unique experience. An experimental laboratory to test a new idea or new technologies.	Large (Most flagship stores use a whole building)	Permanent
Pop-up store ⁵	For seasonal products as well as unique experiences open for a short period of time.	Small	Temporary

³ Wikipedia. "Retail." Wikipedia. Wikimedia Foundation, 25 Feb. 2018. Web. 26 Feb. 2018.

⁴ <https://www.thebalance.com/definition-of-flagship-stores-retail-2892224>

⁵ <http://blog.thestorefront.com/what-exactly-is-a-pop-up-shop/>



Figure 2. Examples of pop-up stores.

Figure 2 shows some examples of existing pop-up stores., with distinguishing characteristics of a temporary establishment that can quickly pop up and disappear (Kim, Fiore and Jeong, 2010) A pop-up store needs less money for opening and maintenance because it usually is open for just a short time, perhaps three months or less. Temporary lifetime is one of a pop-up store's most important aspects as it tries to attract people to a limited edition of an experience or a product. Mobility, liquidity, and transience provoke passion for novelty, that only the "plenitude of consumer choice" (Bauman, 2000) can satisfy (Pomodoro, 2013), so contemporary consumers are often driven by the wish to freely live temporary and exciting experiences, or even better, "portions" of experience (Pomodoro,

2013), so a temporary pop-up retail establishment has now become a significant part of the strategy mix of many brands (Pomodoro, 2013). Moreover, a pop-up retail outlet tends to make use of non-conventional and less costly guerrilla tools, going beyond traditional print and broadcasting media, including advertising on public transport, public relations, or mobile technologies using e-mail and social networking sites (Marciniak and Budnarowska, 2009; Pomodoro, 2013) of temporary duration. The culture of temporality and immediacy is involved in within many consumption-oriented social trends: the shift from durable to ephemeral (Bauman, 2000), the shift from ownership to connection, or from purchase to engagement (Fabris, 2010). Ownership is often experienced as a time-consuming or difficult activity, while engagement such a temporary ownership, may offer a more user-friendly practice. Engagement tends to be free from any anxiety and allows people to simultaneously live many enjoyable experiences while making use of products otherwise not affordable (Pomodoro, 2013).

The development of experiential marketing (Schmitt, 1999) provides a response to the existential desire of today's consumers (Russo Spina, Caridà, Colurcio and Melia, 2012). The pop-up store as a brand space is used to communicate and strengthen brand identity and provide a place of experimentation where interaction with consumers is central to developing and extending the brand (Russo Spina, Caridà, Colurcio and Melia, 2012). The pop-up shop here is perceived as support for the existing affective and emotional relationship between consumer and brand (Thomson, et al., 2005) and to build up a sense of belonging to a brand (Cova, 2003) or to a society (Maffesoli, 1988; Pomodoro, 2013), so, a pop-up shop could create a desirable relationship and in turn encourage communication about brands (Gonzalez, 2014). Pop-up settings are generally designed to involve the consumer in a series of

memorable, hedonistic, theatrical (Pine and Gilmore, 1999; Pomodoro, 2013), and utilitarian experiences (Chen and Fiore, 2017; de Lassus and Freire, 2014; Kim, et al., 2010; Niehm, et al., 2007). A pop-up store may be the most affordable and effective approach for a brand looking to build a strong emotional connection with their customers (Gonzalez, 2014), and it should be attention-getting and exciting (Kim, Fiore and Jeong, 2010). It may finally become a cognitive and emotional place (Pellegrini, 2001; Codeluppi, 2001; Castaldo and Mauri, 2008) where firms and consumers create relationships and emotional transactions occur (Russo Spena, Caridà, Colurcio and Melia, 2012). Gonzalez (2014) suggested that when a brand wants to start a pop-up store, it should consider questions such as “What are you looking to achieve?” “Why do you want to do a pop-up, specifically?” “What's the end goal?”

The unique, exclusive, and temporary nature of pop-up shops has a capability for generating word-of-mouth "buzz," create an urgency of "must see" and "must have", and build customer-brand relationships and loyalty (Chen and Fiore, 2017). Overall, the purpose of a pop-up store is to develop a viral and positive "buzz" around the brand over a short time, strengthening brand awareness while generating sales as a secondary purpose (Marciniak and Budnarowska, 2009; Pomodoro, 2013).

2.2 What is social media?

Social media is one of the communication channels for generating buzz as people talk about possibly surprising experiences related to a brand (Kapferer, 2004). Constantinides (2014) , in discussing social media marketing in his article, Foundations of Social Media Marketing, said “Media proliferation, market globalization and the emergence of a new generation of Information and Communication Technologies – the Internet being the most prominent of them – are changing marketing rules and market dynamics by weakening the

corporate competitive position (Porter, 2001) while presenting individuals with many new opportunities and empowerment (Christopher, 1989; Wind and Mahajan, 1997; Rha, et al, 2002; Bush, 2004, Urban, 2005).” In the shifting marketing context, the role of the Internet, especially the role of social media, has become significant, and, more importantly, engaging through social media as part of the marketing toolbox becomes a strategic imperative. (Constantinides, 2014).

What is social media? The online dictionary WIKIPEDIA defines Social Media as “computer-mediated technologies that facilitate the creation and sharing of information, ideas, career interests and other forms of expression via virtual communities and networks”. Social Media has made customers more careful in guiding them to develop new approaches for searching, evaluating, choosing, buying goods and services (Albors, et al., 2008), and building relationships. Recent research has revealed new customer behavioral trends rooted in Social Media usage (Constantinides, 2014), and we now have many social media services such as Facebook, Youtube, Twitter, Instagram, etc. Table 2 is a list of the top 10 leading social media services based on their number of active accounts as of August 2017, according to the online dictionary WIKIPEDIA.

Table 2. The top 10 leading social media services based on a number of active accounts as of August 2017

Rank	Social media service	Number of users
1	Facebook	2,047,000,000
2	YouTube	1,500,000,000
3	WhatsApp	1,200,000,000
4	Facebook Messenger	1,200,000,000
5	WeChat	938,000,000
6	QQ	861,000,000
7	Instagram	700,000,000
8	QZone	638,000,000
9	Tumblr	357,000,000
10	Twitter	328,000,000

Social media coupled with a store brand can provide a strategic trigger to raise user-generated content and to interact with customers in new and engaging ways (Gonzalez, 2014). Social media may encourage consumers to become more sophisticated and support them in evolving new tactics of searching, evaluating, choosing, and buying goods and services (Albors, et al., 2008; Constantinides, 2014). Recent research describes new customer behavioral movements rooted in social media usage (Constantinides, 2014). People first want to know what's hot, what's new, or what's fresh (Gonzalez, 2014) on social media to catch up with a trend. For example, Figure 3 illustrates that when I searched postings on Instagram with a hashtag, #pyeongchang2018, I counted 522,222 posts, meaning that Instagram users shared their experiences related to Pyeongchang Winter Olympics 2018 with others on Instagram 522,222 times. People really like to share their experiences with individuals or the public via social media platforms. Consumers with innovative tendencies appear to be good targets for experiential marketing efforts such as pop-up retail, because those exhibiting higher innovation and shopping enjoyment exhibited more positive attitudes toward pop-up retail, considering it to be appealing, interesting, and pleasant (Kim, Fiore and Jeong, 2010). Social media has thus further increased consumer power by presenting individuals with a new generation of online applications, tools, and networking opportunities (Constantinides, 2014).

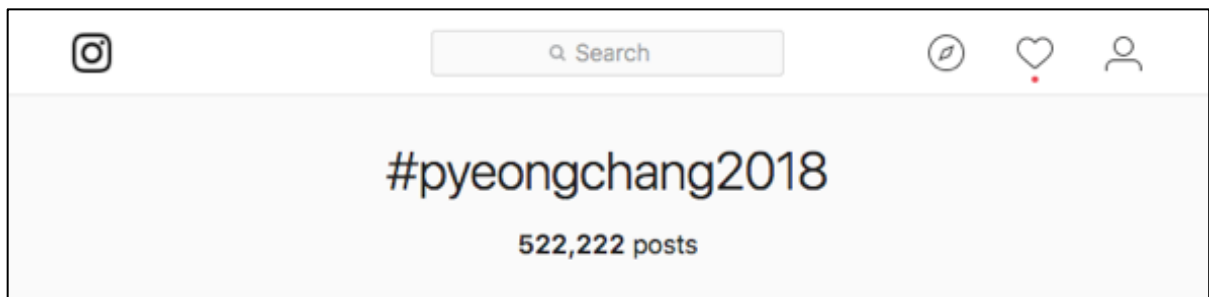


Figure 3. Number of Instagram postings with #pyeonchnag2018

While social Media's use as part of a marketing strategy is still limited, some academic reports already point out that marketers are generally positive about social media marketing (Kim and Bae, 2008; Steinfield, et al., 2009; Constantinides, 2014). A report by Stelzner (2009) analyzed the main benefits of social media marketing and found that 81% of the companies surveyed in this study felt that their social media work generated more market exposure, with 61% of them detecting enlarged customer traffic, in 56% of the cases social media marketing occurred in new business partnerships, and 45% of the firms recorded lowered marketing expenses (Constantinides, 2014). Social media as a marketing tool represents low-cost yet beneficial sources of "live" consumer's voices allowing brands to fine-tune their marketing strategies. Social media can also be involved in public relations and promotional methods, as instruments molding customer effects, and as tools allowing consumers to customize their experiences. Social media can be used to encourage consumer engagement with a brand in the form of contribution to the production and innovation process (Constantinides, 2014).

Using social media for personalizing the consumer's experience can boost brand loyalty by offering individuals the possibility to personalize their experience (Constantinides, 2014). To raise brand awareness through shared brand experiences with friends on social media, Gonzalez (2014) stressed that the brand should think about questions such as: "What makes people want to share images online?", "What makes them proud of the picture they're putting up?", or "What makes them excited enough that they'll decide to become ambassadors for the brand?" Moreover, to seek understanding of how customers react to a unique experience and to evaluate effectiveness of a brand experience, a brand could monitor customer activity via a hashtag and related keywords on Instagram. Whether the content is

positive or not, a brand can learn a lot from such information, helping them adjust and improve for a next time, or to help determine how to increase their customer experiences leaning forward (Wahbe, 2016). Social media as a communication channel is therefore a powerful change agent and a root of opportunities for a brand seeking to learn how to build up brand loyalty in a new digital world that places the customer's voice at the top of brand equity.

2.3 Brand, branding, and brand equity?

We frequently hear about brand, branding and brand equity, and their importance in business is well-known. What exactly, then, is brand, branding, and brand equity?

According to Kapferer 's book *The New Strategic Brand Management* (2004), a brand is a name with power to affect customers. As a time and risk reducer, a brand must convey certitude and trust. Brand power to guide consumers depends on representation and relationship. A representation is a system of mental incorporations in a network, so that acting on one can affect others. Beyond brand representation, the power of a brand can also relate to the specific nature of the emotional relationships it develops, ranging from emotional fullness to liking, belonging to an evoked set or a consideration set, preference, attachment, advocacy, to fanaticism. A brand is a shared desirable and exclusive idea contained in products, services, places, and experiences. The more this idea is shared by a larger number of people, the more power the brand has. Since a brand exists when it has gained power to affect consumers in the market, its power grows up as more people know it, are convinced by it, and trust it. A brand can achieve its power through a product or service, in combination with people at contact points with all the sources of aggregative brand experience. This is the reason why marketers should talk about brands as living systems (Figure 4) made up of three components: product or service, name, and concept.

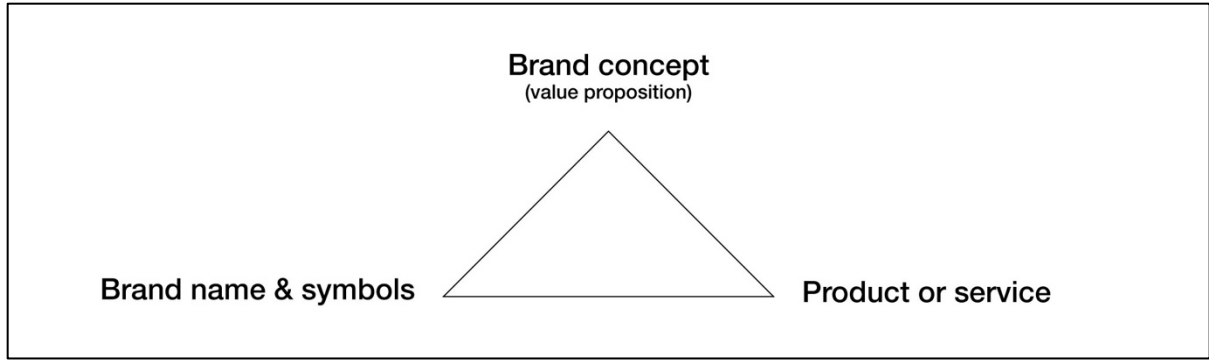


Figure 4. The brand system (Kapferer, 2004)

A brand offers many advantages to its consumers. It may produce a creative experience by engaging a consumer's senses and emotions, and by fulfilling a desire. A brand may also provide peace of mind by occupying a consumer's need for an accelerated understanding of the offering and to make decision-making among a collection of products easier. A brand could be like a trusted friend who always delivers on a promise. A brand could help an individual define and assert identity, help an individual to differentiate itself from others, and, conversely, help establish a group identity ("In Brands We Trust," 2002; Fiore, 2010).

Branding has become a significant factor with respect to business success and in consumer decision-making (Fiore, 2010; Ataman & Ulengin, 2003; Carpenter, Moore, & Fairhurst, 2005; Esch, Langer, Schmitt, & Geus, 2006). Branding is the use of a name, sign, symbol, design, experience, and/or combination of these to identify and tell a story to help characterize a brand (Fiore, 2010; Neumeier, 2006; Schmitt, 1999). Branding thus has two ultimate goals: (1) increased awareness of the brand, i.e., helping a consumer differentiate it from others, and (2) impart the brand with value that appeals to a consumer and further differentiates it from the competition (Fiore, 2010). An increase in awareness, trust, loyalty, perceived quality, and positive associations linked to a brand enhances brand equity, the

comprehensive market power of the brand (Fiore, 2010; Madhavaram, Badrinarayanan, & Mc Donald, 2005; Neumeier, 2006; O'Cass & Grace, 2004; Yasin, Noor, & Mohammad, 2007). Branding achieves advantages for the company that owns a brand. First, a clear brand look and feel saves costs and increases productivity through support if consistent improvement of new branding materials. Second, a strong brand identity helps the brand's product stand out in a competitive market. Third, in extremely competitive environments, branding helps a firm's offerings achieve uniqueness, often an important edge. Fourth, consumers may pay attribute extra value to a product with a fascinating brand identity, leading to a greater profit. Fifth, a desirable brand identity builds up loyalty through a fascinating emotional links, ideas, and stories, leading to increased customer need. Finally, a trademark can be legally protected, lessening the threat of imitation (Schmitt & Simonson, 1997; Fiore, 2010).

Brand equity is the overall market strength of the brand, and it is very important to retail brands (Fiore, 2010). In other words, brand equity refers to a value premium that a company creates from a product through use of a recognizable brand and branding when competing with others. Companies can build up brand equity for their products by making them memorable, recognizable, and remarkable in quality and reliability. Some limit the use of the term 'brand equity' to contexts that measure this by its impact on customer psychological associations (Keller, 1992; Kapferer, 2004). The Official Marketing Science definition of brand equity is 'the set of associations and behavior on the part of a brand's customers, channel members and parent corporation that permits the brand to earn greater volume or greater margins than it could without the brand name' (Leuthesser, 1988; Kapferer, 2004).

2.4 Brand identity vs. brand image

Brand identity is the group of associations through which a company wants their consumers to connect with the brand (Neumeier, 2006; Yasin, Noor, & Mohammad, 2007; Fiore, 2010). Brand identity provides a multitude of sensory, affective, and symbolic associations (Schmitt, 1999; Fiore, 2010). Brand image is the sum of a consumer's attention or awareness of a product, service, experience, or company (Neumeier, 2006; Fiore, 2010). Moreover, brand image is the sum of intuitive brand organizations that lead to a specific image in the consumer's mind (Fiore, 2010). Creating a clear brand image is important to brand success. (Alvarez & Gilsdorf, 2007; Madhavaram, 2005; Neumeier, 2006; Schmitt & Simonson, 1997; Fiore, 2010).

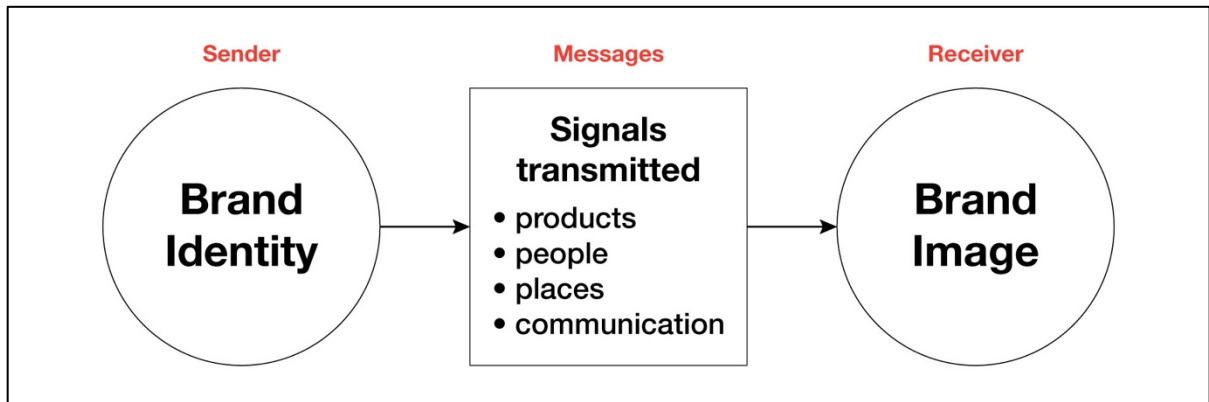


Figure 5. Brand identity and image (Kapferer, 2004)

As shown in Figure 5, brand identity resides on the sender's (company or brand) side and brand image resides on the receiver's (customer) side. The purpose of brand identity is to define a brand's meaning, aim, and self-image (Kapferer, 2004). The brand identity serves to stress the fact that, over time, brands can ultimately obtain independence and individual meanings, even though they may begin as a mere product name (Kapferer, 2004). The brand image research should be concentrated on the way in which certain groups understand a

product, a brand, a politician, a company, or a country (Kapferer, 2004). The brand image indicates the way in which these groups decode all the signals coming from the products, services, and communication covered by the brand (Kapferer, 2004). A brand image is a composite created by the consumers of all its diverse brand messages such as brand name, brand symbol, products, etc. (Kapferer, 2004). In terms of brand management, brand identity precedes brand image (Kapferer, 2004).



Figure 6. A Starbucks store⁶

Starbucks is a good example of a brand with a successful implementation of brand identity and brand image (Alvarez & Gilsdorf, 2007; Fiore, 2010). Starbucks offers rich colors, natural materials, and contemporary mood in its' stores (Figure 6) and product

⁶ From official Starbuck Pinterest, <https://www.pinterest.com/pin/25403185372192507>

packaging (Fiore, 2010). Its' purpose is to build an identity — the third place — through design features that communicate with others as a welcoming place (Fiore, 2010). The subjective brand associations for the brand image can be broken into sensory/functional aspects and symbolic aspects (Fiore, 2010). Starbucks coffee is rich, its packaging is well-designed with good composition (Figure 7), and the store is filled with pleasant music reflecting the sensory aspects of the brand (Fiore, 2010). Thus, Starbucks achieved its brand image as a relaxing and sociable place for people who prefer style and authenticity. (Fiore, 2010).



Figure 7. Starbucks package designs⁷

⁷ From official Starbucks Pinterest, <https://www.pinterest.com/pin/25403185378279745>

2.5 Brand experience

Brand experience is defined as subjective, internal, and behavioral responses evoked by brand-related motivations associated with a brand identity or a brand image (Brakus, et al., 2009; Lishan et al., 2017). When customers search for and shop for a brand, they are subjected to diverse brand-related stimuli that affect their brand experience (Brakus, et al., 2009; Lishan et al., 2017). Brand experience implies distinct sensations, feelings, cognitions, and behavioral responses toward uniqueness of a brand (Barnes, et al., 2014; Brakus, et al., 2009; Lishan, et al., 2017). The article, Brand Experience: What Is It? How Is It Measured? Does It Affect Loyalty? (Brakus, et al., 2009), states that brand experience is comprised of four scopes, 1) name-related, 2) sensory affective, 3) behavioral and 4) intellectual brand experience. Sensory brand experience relates to physical experience through colors, sounds, odors, smells, tastes, and touches. Affective brand experience relates to feelings, sentiments, and emotions. Behavioral brand experience relates to physical actions, bodily experiences, and behaviors. Finally, intellectual brand experience relates to thought, stimulation of curiosity, and problem-solving.

Good brand experiences should stimulate consumers' senses, and engage them (Dolbec and Chebat, 2013) through four brand-experience scopes. To create a positive brand experience, companies develop and execute experiential marketing strategies. Experiential marketing aims to convert a formless brand into a set of real, touchable, and interactive experiences (Chen and Fiore, 2017; McNickel, 2004; Fiore, 2010). It also is demonstrated through creatively-designed physical settings that reinforce the brand's message and engage the consumer (Chen and Fiore, 2017). Experiential marketing is generally defined as live events where target audiences communicate in person with a product or brand (“Global,” 2006; Fiore, 2010); it is still growing because of its powerful effect on consumer behavior

and word-of-mouth (“Gen Y,” 2005; Gordon, 2004; Fiore, 2010). The experiences should be well-incorporated to inspire pleasure of membership, a requirement for brand loyalty (Bigham, 2005; Snell, 2006; Fiore, 2010).

Experiential marketing entails new strategies, many with short time frames (Fiore, 2010) and new technologies. Moreover, companies have begun to adopt another new experiential marketing technique, i.e., pop-up stores, to build up brand image and attract attention and new customers (“Pop-up Marketing,” 2006; “Pop-up Retail,” 2005; Fiore, 2010). Pop-up stores have highly experiential environments for promoting a brand or its underlying product (Fiore, 2010). For example, Airwalk opened an invisible popup store (Figure 8) for just 24 hours at Washington Square Park in NYC and Venice Beach in LA on November 6 2010. An invisible pop-up store used a mobile app (Figure 9) combining augmented reality (AR) with geotagging⁸ — the process of adding geographical identification metadata to various media such as a photograph or video, websites, SMS messages, QR Codes or RSS feeds — to create a site-specific retail experience. When customers arrived at the place for the pop-up store, there was no physical store at all. However, once they downloaded and installed an app on their smart device, they could find the products of Airwalk on their device while they were walking around in the specific area. Therefore, customers also could purchase the product they found on their device in the pop-up store area as well as got the unique and impressive brand experience in it. Thus, this invisible pop-up store, with the purpose not only of selling shoes but also for creating a unique brand experience, generated a lot of buzz related to the special and remarkable brand experience at the pop-up store.

⁸ <https://en.wikipedia.org/wiki/Geotagging>



Figure 8. Shopping at the invisible Airwalk pop-up store⁹

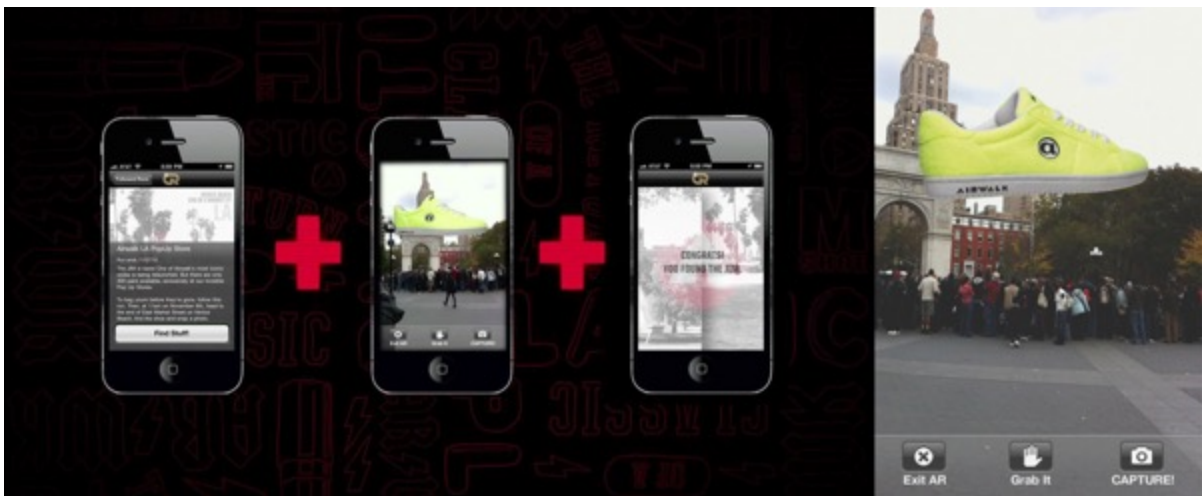


Figure 9. Mobile app for invisible Airwalk pop-up store¹⁰

⁹ From D&AD website, <https://www.dandad.org/en/d-ad-airwalk-invisible-popup-store-case-study-insights>

¹⁰ From D&AD website, <https://www.dandad.org/en/d-ad-airwalk-invisible-popup-store-case-study-insights>

Positive, impressive, and unique brand experiences help a brand reach out to generate a lot of buzz and achieve great customer's brand loyalty. Moreover, a pop-up store is one of the best store types and experimental marketing strategies for offering special brand experience to customers.

2.6 Instagram as a platform for brand communication

While a variety of social media services can be used well for achieving interactive communication between brands and consumers, this study will be focused solely on Instagram due to its style of contents as a platform of the brand communication. Instagram¹¹ is a social media service more focused than other social media services on sharing images or short videos. Instagram, launched in October 2010 by Kevin Systrom and Mike Krieger, lets users post filtered photos or videos, and users can add locations through geotags. Instagram users can also add hashtags — a type of metadata tag used on social media — to their posts, connecting the photos to other Instagram content reflecting the same subject or overall topic. Most Instagram users who have created trends through hashtags have strong motivations, such as self-presentation and a desire to be seen (Ridgway & Clayton, 2016; Kim, Seely, and Jung, 2017). As shown in Table 2 on page 7, Instagram has 700 million users, and is ranked as number seven on the top 10 leading social media services as of August 2017. Instagram as a platform allows brands to reveal consumers' drivers and offers them a deeper understanding of what moves them through direct communication with consumers (Roncha and Radclyffe-Thomas, 2016). Instagram has been identified as a very strong method of connecting brands and consumers, with 53% of Instagram users, more than any of the other main social

¹¹ <https://en.wikipedia.org/wiki/Instagram>

platforms, following their favorite brands (Weise, 2015; Roncha and Radclyffe-Thomas, 2016) as shown in Figure 10.

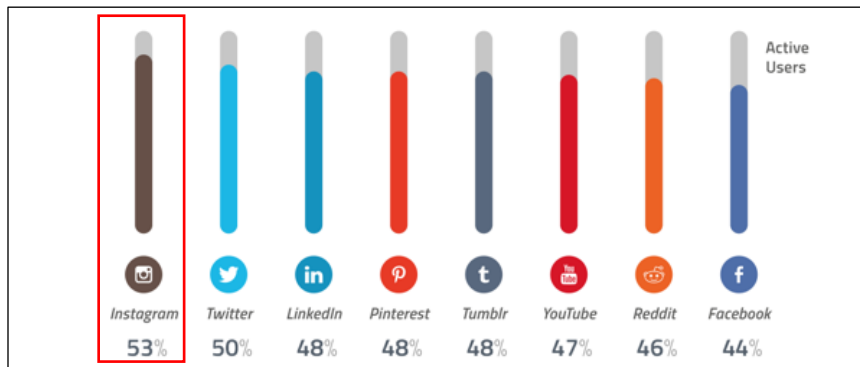


Figure 10. Following brands on social media¹²

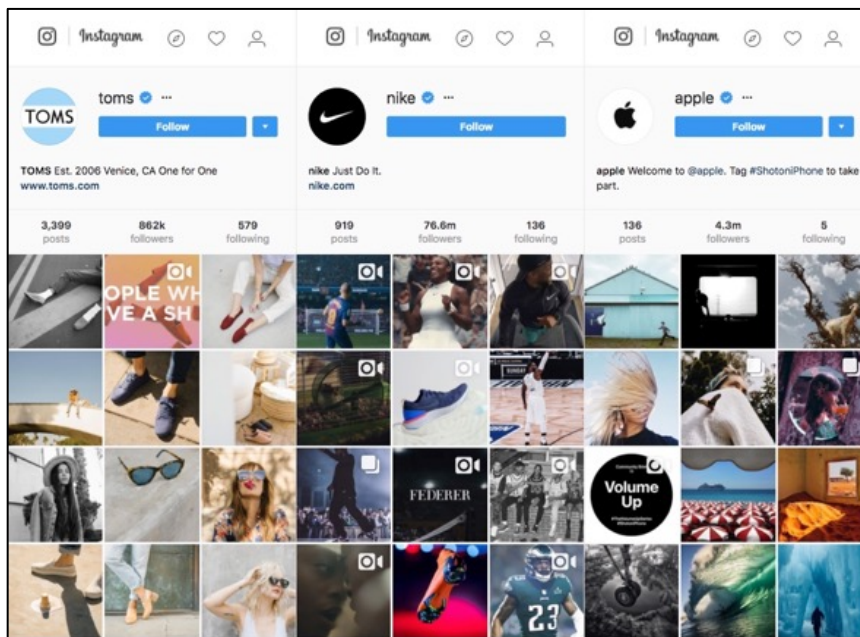


Figure 11. Official Instagram of TOMS, NIKE and Apple

¹² Infographic designed by globalwebindex, <https://blog.globalwebindex.net/chart-of-the-day/half-of-instagrammers-follow-brands/>

As shown in Figure 11, brands use Instagram as a communication channel to reach consumers, and many people follow the accounts of brands (e.g. Nike has over 76 million followers). Inclusion of a brand identity on a post by using brand colors and illustrating brand-related people and events (e.g. Apple, Figure 12) raises user participating and also helps consumers to better understand a brand and its message (Langton, 2011; Goor, 2012; Roncha and Radclyffe-Thomas, 2016). The use of an image rather than mere text can encourage a higher level of consumers participation and also drive them to more interaction (Soonius, 2012; Roncha and Radclyffe-Thomas, 2016). Most brands use two primary Instagram strategies: an emotion strategy and a symbolism strategy. The emotion strategy is focused on influencing affective beliefs for a brand associated with emotions, while the symbolism strategy is used when a brand must carry a brand identity, or where the focus is on the brand's image (Goor, 2012; Roncha and Radclyffe-Thomas, 2016). While Instagram may not sell brand products, it will help increase on-line presence and strengthen relationships with customers (Roncha and Radclyffe-Thomas, 2016).



Figure 12. Instagram post by Apple

CHAPTER 3. METHODOLOGY

3.1 Overview

Recently, brands have opened pop-up stores to build up unique and impressive brand experiences with their customers, and use of the pop-up store is no longer a new paradigm in the retail market. A pop-up store for unique brand experience should consistently carry brand identity, brand image, and a clear brand message. This thesis attempts to establish the design guidelines for achieving brand experience with brand identity, brand image, and brand message by analysis of five pop-up store example cases.

The brand experience offered by a pop-up store is converted to an emotional experience in the customer's mind, and customers who achieve an impressive emotional experience in a pop-up store would be likely to share their feelings and experiences on social media, with the number of postings varying with the level of customer experience, so this thesis analyzing examples of existing pop-up stores in order to identify the level of emotional experience achieved by a pop-up store in terms of generating branding buzz.

As a methodology, this thesis adopts two evaluation criteria, one related to the **5Ps** — Product, Property, Product presentation, Promotional activities, and People — developed by Fiore in 2010, and **Pleasure, Arousal, and Dominance (PAD)** invented by Mehrabian & Russell in 1974. After evaluating pop-up stores with these two methodologies, in order to discover the effect of 5Ps and PAD to generate on-line buzz, this thesis will find a number of postings on Instagram by using any hashtag that a brand wanted to use. Through these methodologies, this study will discover the role of graphic designers or brands in building a good brand experience in a pop-up store for generating branding buzz on social media.

3.2 The 5Ps

Whether building a new or maintaining an existing brand identity and brand image, a consistent and integrated brand identity is important for success (Alvarez & Gilsdorf, 2007; Madhavaram, et al., 2005; Schmitt & Simonson, 1997; Fiore, 2010). Since to create a consistent and integrated brand identity, aesthetic aspects of all branding elements must be faithfully designed (Fiore, 2010), this thesis adopts a framework of the 5Ps of the brand identity (graphic design) — Product, Property, Product presentation, Promotional activities, and People — developed by Fiore based on Schmitt and Simonson's work in order to evaluate the brand identity (graphic design) in a pop-up store. The 5Ps are the components essential to building an aesthetically consistent and integrated brand identity and brand image.

3.2.1 Product

Products are physical goods exhibiting multi-sensory properties such as vision, tactile, auditory, and olfactory, through which customers can repeatedly achieve experience. Products can also provide expressiveness and symbolic meaning of a brand for building good brand identity and brand image (Fiore, 2010). For this study, the product will represent physical products those brands want to show up to their customers in a pop-up store. Moreover, the product will also be represented by artwork or other physical objects the brand uses to influence customers in their pop-up store.

3.2.2 Property

Property means the more permanent elements of the physical retail environment, such as interiors, architecture, and service vehicles. Property qualities may enrich awareness and differentiation of the brand, provide sensory pleasure, and lead to positive consumer behavior towards the brand (Doyle & Broadbridge, 1999; Kent & Stone, 2007; Merrilees & Miller,

2001; Semeijn, van Riel, & Ambrosini, 2004; Fiore, 2010). Brand names and logos will be considered parts of property because they are among the more permanent elements of the brand (Fiore, 2010). A hashtag also will be considered part of a property for a pop-up store because it represents a kind of permanent element when customers post their photos on social media; the hashtag represents property that the brand wants customers to use for their social media posting.

3.2.3 Product presentation

Product presentation means the changeable elements that surround goods or services, and it should be considered when the brand is developing or maintaining brand identity and brand image. Store design, a part of the product presentation, includes signage, displays, ambient cues (e.g., scent, lighting, temperature, music), and interactive application features for products (Fiore, 2010). For this thesis, product presentation would be represented by the store design in terms of graphics, typeface, logo, packaging and information.

3.2.4 Promotional activities

Promotional activities are events for brand promotion that usually take place outside the retail store. Promotional activities include advertising in newspapers, magazines, electronic media, and other outlets. They also include experiential marketing events such as fashion shows and establishment of pop-up stores as well as supporting items such as T-shirts or mugs decorated with brand names (Fiore, 2010). For this study, promotional activities include indoor events or souvenirs in a pop-up store that customers enjoy, such as a photo zone or an experience zone.

3.2.5 People

People in 5Ps means those participating in interactions between brand and consumers or interactions among consumers that affect the brand experience. Actual brand people are

real individuals, including fashion models, celebrities, or staff in the store/online customer service. Metaphoric brand people are inanimate creatures such as display mannequins, virtual models, and prototypical images. People serving as brand representatives should look and act in a brand-appropriate manner to bring positive consumer behavior (Fiore, 2010). For this thesis, people represent the staff who work in the pop-up store, evaluated based on their level of knowledge and their attitudes expressed in the pop-up store.

3.2.6 The form for evaluation of the 5Ps

To evaluate pop-up store cases through the 5Ps, I designed an evaluation form based on the 5P aspects (Table 3). This form consists of 10-point scale for evaluation of each these aspect, with 1 point representing the least favorable of each aspect and 10 points the most favorable of each aspect. The name of criteria for each P came from the factor analysis of the environment descriptors in the book “Approach to environmental psychology” written by Mehrabian and Russell in 1974. Each criterion represents factors such as pleasant, bright and colorful, organized, ventilated, elegant, impressive, large, modern, and functional. Moreover, adjective pairs describe physical environments in visual terms. For example, in product evaluation, disorganized is paired with organized to describe a factor, Organized. I picked some adjective pairs from the book for each factor; unpleasant-pleasant, attractive-unattractive, tasteful-tasteless for pleasant; colorful-drab for bright and colorful; neat-messy, disorganized-organized, inefficient-efficient, uncrowded-crowded for organized; impressive-unimpressive, private-public for impressive; contemporary-traditional for modern; functional-nonfunctional, useful-useless for functional.

Table 3. The 5Ps evaluation form

The 5Ps evaluation												
5Ps		1	2	3	4	5	6	7	8	9	10	
Product - Products - Objects - Artworks	Disorganized											Organized
	Unattractive											Attractive
	Useless											Useful
	Overall											
Property - Hashtag	Inefficient											Efficient
	Public											Private
	Traditional											Contemporary
	Disorganized											Organized
	Overall											
Product presentation - Store design - Graphics - Typeface - Logo - Packaging - Information	Tasteless											Tasteful
	Drab											Colorful
	Messy											Neat
	Poorly balanced											Well balanced
	Unimpressive											Impressive
	Overall											
Promotional activity - Indoor event - Experience zone - Souvenir	Unimpressive											Impressive
	Unpleasant											Pleasant
	Unattractive											Attractive
	Crowded											Uncrowded
	Overall											
People - Staff	Nonfunctional											Functional
	Gloomy											Cheerful
	Disorganized											Organized
	Overall											

3.3 Pleasure, Arousal, and Dominance (PAD)

3.3.1 The PAD

For this study, I adopted a methodology — Pleasure, Arousal, and Dominance (PAD) — developed by Mehrabian and Russell in 1974, in which the essence of an emotional experience is captured using the three dimensions of pleasure, arousal, and dominance. PAD has been used as a good predictor of consumer behavior in diverse situations such as luxury stores and online shopping. Emotional experience analyzed using all three dimensions. Pleasure (P), arousal (A), and dominance (D) can be evaluated by high (+) or low (-) designations. PAD profiles of emotions (Table 4) are interpreted through considering a mix of high or low values of pleasure, arousal, and dominance (Mehrabian & Russell, 1974; Fiore, 2010).

Table 4. PAD profiles of emotions¹³

Pleasure (P), Arousal (A), and Dominance (D) Profiles for Emotions	
+P+A+D:	Admired, bold, creative, powerful, vigorous
+P+A-D:	Amazed, fascinated, impressed, delighted, infatuated
+P-A+D:	Comfortable, leisurely, relaxed, satisfied, unperturbed
+P-A-D:	Consoled, docile, protected, sleepy, tranquilized
-P+A+D:	Antagonistic, belligerent, cruel, hateful, hostile
-P+A-D:	Bewildered, distressed, humiliated, in pain, upset
-P-A+D:	Disdainful, indifferent, selfish, uninterested, uncaring, unconcerned
-P-A-D:	Bored, depressed, dull, lonely, sad

According to Mehrabian and Russell (1974) “Pleasure-displeasure is a feeling state that can be assessed readily with self-report, such as semantic differential measures, or with behavioral indicators, such as smiles, laughter, and in general, positive versus negative facial

¹³ Source from Fiore, Ann Marie. *Understanding Aesthetics for the Merchandising and Design Professional*. 2nd Ed. / Ann Marie Fiore. ed. New York: Fairchild, 2010. Print. P34

expressions”. Further, they defined arousal as “a feeling state that is most directly assessed by verbal report such as vocal activity, facial activity, speech rate, and speech volume”. They also state that “dominance-submissiveness is a feeling state that can be assessed from verbal reports using the semantic differential method. This dimension is the inverse of the judged potency of the environment. Behaviorally, dominance is measured in terms of postural relaxation and is independent of pleasure and arousal”. Based on the initial definition of the PAD by Mehrabian and Russell (1974), Fiore (2010) summarized each term; pleasure, the easiest for individuals to recognize, is a positive evaluation of a feeling or emotion such as good, preferable, and like; arousal is describing as a mood ranging from sleep to frantic excitement; dominance is defined as a sense ranging from unrestricted to total control of the situation.

3.3.2 The evaluation for the PAD

To evaluate the PAD, Mehrabian and Russell (1974) invented the semantic differential measures of emotional state or characteristic (trait) emotions form. It provides measures for the major intervening variables of the PAD and consists of a series of semantic differential scales that can be used to measure emotional reactions to any environment, whether that environment is described verbally or shown to subjects with the use of photographs, videos, movies, or face-to-face confrontations (Table 5). Each pair of words below represents an emotional dimension, moreover, a numerical scale of +4 to -4 is used for each dimension. However, for this study, I adopted the 10-score scale measurement used by Fiore (2010) in her book "Understanding Aesthetics for the Merchandising and Design Professional" for an activity, evaluate the emotional profile of the retail environments, in order to evaluate the PAD in a pop-up store (Table 6).

3.4 Instagram posting

Brands want customers to generate buzz on social media after they have impressive experiences in a pop-up store. Because brands know that word-of-mouth, i.e., buzz on social media, is extremely powerful for success of their business in the present-day competitive marketplace. Thus, when brands open a pop-up store for creating impressive brand experience, they will create a unique hashtag to be used by customers with their postings on Instagram related to their pop-up store or event (e.g. #withoutshoes for TOMS). A hashtag is searchable on Instagram, so I will search using the hashtag to determine how many postings are on Instagram. However, because Instagram does not allow searching hashtag by date, when I search a hashtag via Instagram, the result will not be completely accurate, so in this thesis I used an Instagram analysis site, picodash.com (Figure 13). Picodash offers a spreadsheet (Table 7) that includes date/time information, so I can filter out the exact date/time range per each hashtag and thereby can focus on and analyze Instagram postings for a pop-up store released during a chosen time interval.

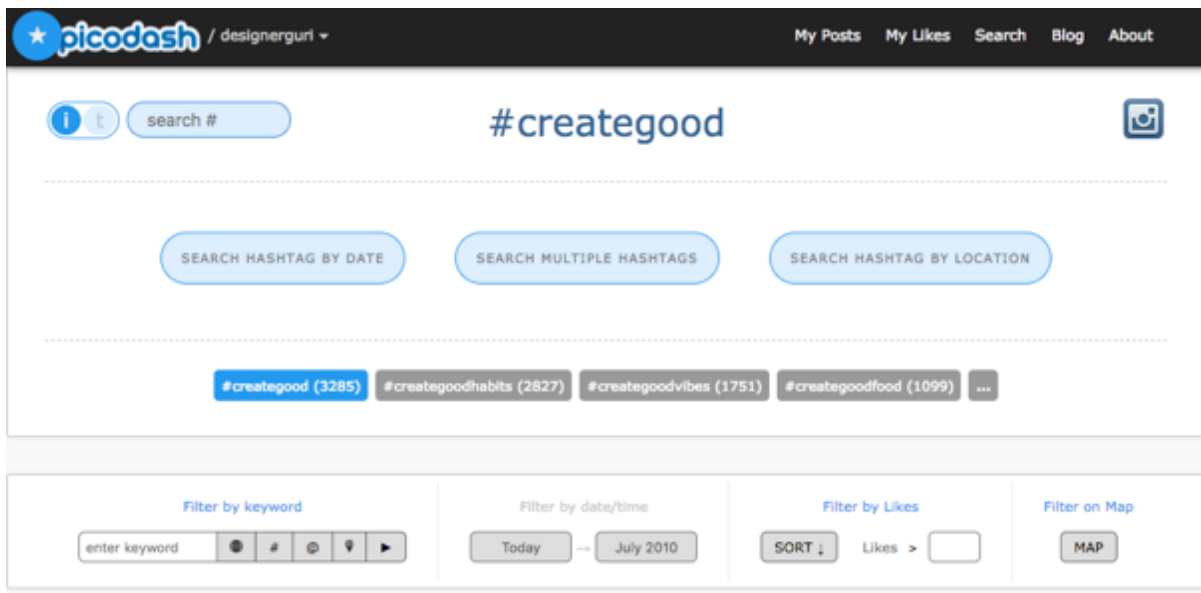


Figure 13. picodash site, www.picodash.com

Table 7. Sample data for #creategood generated by picodash

id	link	created_time	created_date_time	caption_text
1736814551779036615_7236299672	https://www.instagram.com/p/BgaZ6H_hM3H/	1521264450	2018-03-17 05:27:30 +0000	#quotesoftheday #Italia
1736608628155950120_1062431192	https://www.instagram.com/p/BgZrFfHSQo/	1521239902	2018-03-16 22:38:22 +0000	Who's stocking up on wi
1736467400981136622_6290256107	https://www.instagram.com/p/BgZK-anhsTu/	1521223066	2018-03-16 17:57:46 +0000	Цветная Индия, контра
1736346486110639323_12474626	https://www.instagram.com/p/BgYve33n1Tb/	1521208652	2018-03-16 13:57:32 +0000	It's Fionase season. 🌸
1735913266859482285_6052450896	https://www.instagram.com/p/BgXM-tADByt/	1521157008	2018-03-15 23:36:48 +0000	ATTENTION! @creategoc
1735897951116437841_1062431192	https://www.instagram.com/p/BgXJf1Gn6IR/	1521155183	2018-03-15 23:06:23 +0000	U•nique (adj.) - being ti
1735812758895902057_2209184173	https://www.instagram.com/p/BgW2IHqIL1p/	1521145027	2018-03-15 20:17:07 +0000	Our friends at @beacon

CHAPTER 4. POP-UP STORE CASE STUDY

I've visited total five pop-up stores for this study, four in NYC and one in Chicago, all focused more on offering a unique experience at the store rather than on selling their products. After introducing each store by describing its purpose, location, opening period, brand name, business category, etc., I will evaluate the five pop-up stores I've visited and observed by using the 5Ps and PDA matrices. This evaluating is based on my personal observation, participation, and experience as a guest of each pop-up store and on my experience as a graphic designer.

4.1 Brit & Co.

4.1.1 Overview

Brit & Co, a lifestyle brand, opened a pop-up store at SOHO in New York City that was in operation for only five days, beginning on October 4th, 2017 and ending on October 8th, 2017. This store included a fully immersive digital experience with the theme of creating good and a goal for create good by enabling women to achieve a feeling of being more creative and confident about themselves. The brand wanted to demonstrate the good that women can achieve in all areas of their life. This pop-up store had a hashtag for posting on social media, #creategood, related to the experience in the pop-up store.

Table 8. Summary of Brit & Co pop-up store

Brit & Co pop-up store	
Purpose	To encourage women to feel more creative and confident through the pop-up experience.
Location	SOHO in NYC
Period	October 4 – 8, 2017
Business Category	Lifestyle
Official Instagram account	Yes
A number of followers on Instagram	160k followers
Hashtag	#creategood
Operated by	Brit & Co.



Figure 14. Brit & Co pop-up store at SOHO, photo by Huiwon Lim.



Figure 15. Inside of Brit & Co pop-up store, photo by Huiwon Lim



Figure 16. Inside of Brit & Co pop-up store, photo by Huiwon Lim



Figure 17. Products of Brit & Co pop-up store, photo by Huiwon Lim



Figure 18. Property of Brit & Co pop-up store, photo by Huiwon Lim

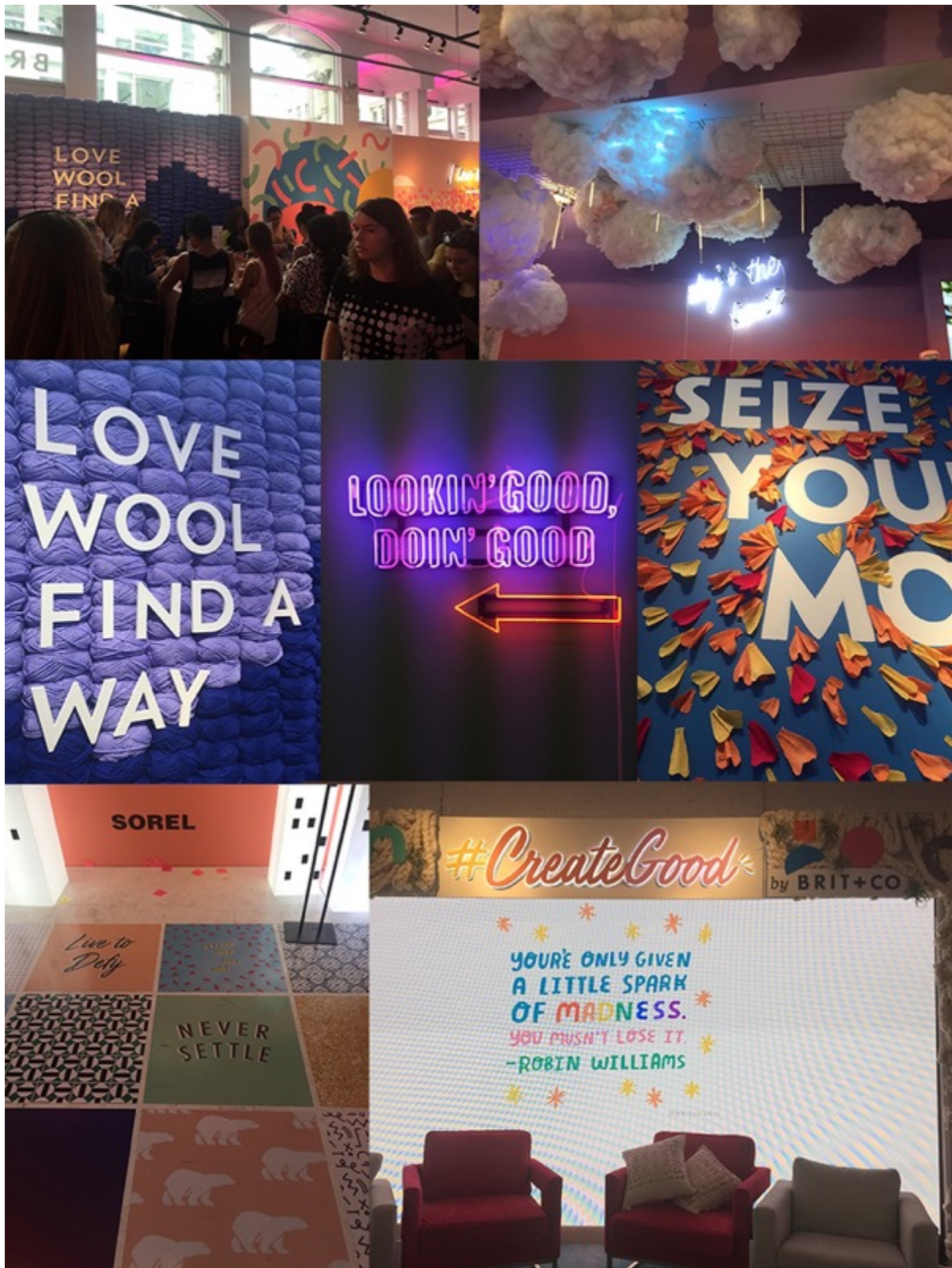


Figure 19. Product Presentation of Brit & Co pop-up store, photo by Huiwon Lim



Figure 20. Promotional Activities of Brit & Co pop-up store, photo by Huiwon Lim



Figure 21. People of Brit & Co pop-up store, photo by Huiwon Lim

4.1.2 Evaluation

I visited the Brit & Co pop-up store on October 7th, 2017, during which there were many customers in the pop-up store that encompassed booths with 13 different brands such as Disney, Sorel, KIA, Lyft, Talent, etc. Each booth was crowded with many customers who were participating in each brand's activities. The store also had an area where customers to take a rest for a while, and it also served as a photo zone in which customers could take pictures to be posted on social media. I was there for about one hour to observe visitor behavior and store design as well as to participate in all kinds of experience that brands offered and, based on my personal observations and experiences, I evaluated the store using the 5Ps (Table 9) and PAD (Table 10, Table 11) criteria, and I also found a number of Instagram postings those were posted while the pop-up store was operating, as confirmed by using the picodash service (Table 12).

For the *product* (Figure 17), while all brands in the pop-up store were easy to recognize through their own logos, the attention level was not good due to presentation of too many brands. The hashtag #creategood, a *property* of this pop-up store (Figure 18), showed up in the store and also easy to remember, although the hashtag was not unique to only this pop-up store; it appeared as a common word that would be used by others. The store design in terms of *product presentation* (Figure 19) was very well-done; it was very colorful and it was easy to recognize each different section for each brand. While typefaces were well-used with good legibility as a kind of way-finding system, they didn't provide me with sufficient information about each section or brand, so I often needed to ask a staff or watch someone else's activity to know what I could do there. Even though there were some pop-up boards on tables at each section, I think it was not enough. For the *promotional activities* (Figure 20), brands that were included in the Brit & Co pop-up store established a very interesting

Table 10. PAD evaluation for Brit & Co pop-up store

PAD evaluation									
Pleasure									
Extremely Unpleasant					Extremely Pleasant				
1	2	3	4	5	6	7	8	9	10
							x		
Arousal									
Boring					Frenzied				
1	2	3	4	5	6	7	8	9	10
					x				
Dominance									
No Control					Total Control				
1	2	3	4	5	6	7	8	9	10
					x				

Table 11. PAD profiles for Brit & Co pop-up store

Pleasure (P), Arousal (A), and Dominance (D) Profiles for Emotions	
+P+A+D:	Admired, bold, creative, powerful, vigorous
+P+A-D:	Amazed, fascinated, impressed, delighted, infatuated
+P-A+D:	Comfortable, leisurely, relaxed, satisfied, unperturbed
+P-A-D:	Consoled, docile, protected, sleepy, tranquilized
-P+A+D:	Antagonistic, belligerent, cruel, hateful, hostile
-P+A-D:	Bewildered, distressed, humiliated, in pain, upset
-P-A+D:	Disdainful, indifferent, selfish, uninterested, uncaring, unconcerned
-P-A-D:	Bored, depressed, dull, lonely, sad

Table 12. A number of Instagram posting with #creategood while the pop-up store opens

A number of Instagram posting by date (October 4 – 8, 2017)	
October 4 th 2017	87 postings
October 5 th 2017	96 postings
October 6 th 2017	132 postings
October 7 th 2017	156 postings
October 8 th 2017	155 postings
Total	626 postings
	3,285 posts are on Instagram with #creategood (as March 17 th 2018)



Figure 22. A post on Instagram related to the Brit & Co pop-up store

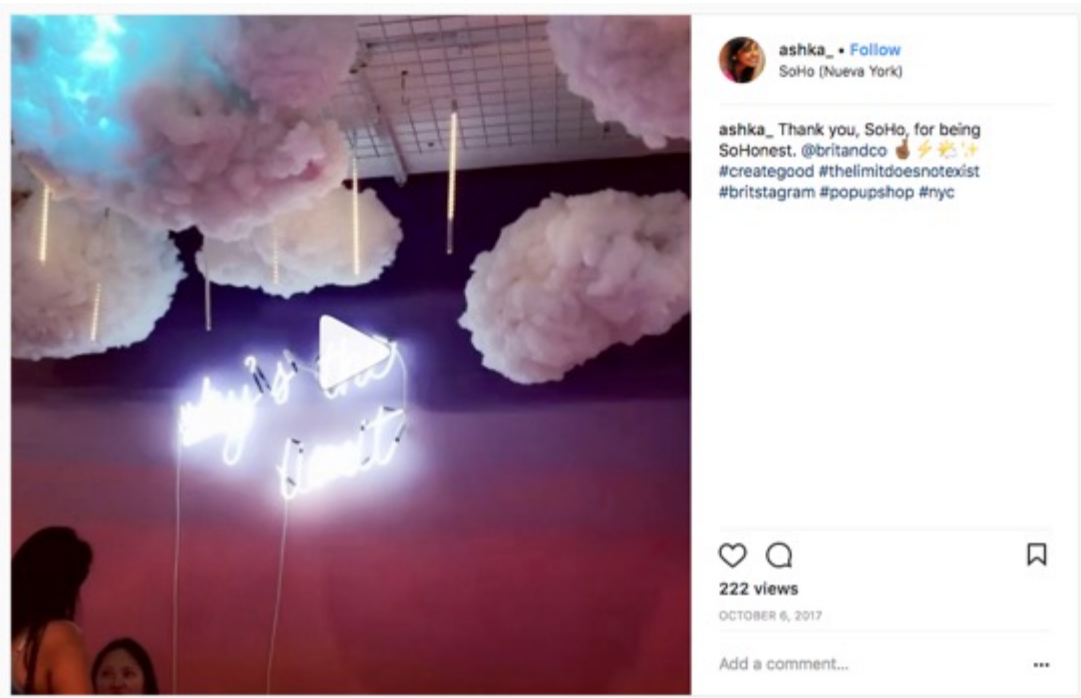


Figure 23. A post on Instagram related to the Brit & Co pop-up store

4.2 Galaxy Studio

4.2.1 Overview

Samsung Galaxy, a smart-device brand, opened a pop-up store at Oakbrook Center in Oak Brook, IL. This store was opened on November 30th, 2017 and will be closed at the end of March, 2018. This period of operation is somewhat longer than those of the other pop-up stores. The purpose of this pop-up store is to offer an opportunity to customers to achieve experience with their new smart mobile Galaxy S8, their smart watch, their gear 360, and Virtual reality.

Table 13. Summary of Galaxy Studio

Galaxy Studio	
Purpose	A one-of-a-kind experience featuring the Galaxy S8 S8+
Location	Oakbrook Center, Oak Brook, IL
Period	Nov 30, 2017 - Mar 31, 2018
Business Category	Smart device
Official Instagram account	Yes
Hashtag	No. But, I will use #galaxystudiousa for searching.
Etc.	Galaxy established four more galaxy studios in the USA, but the store opening period was different. Other studios were closed at the end of 2017.
Operated by	Samsung



Figure 24. Galaxy Studio at Oakbrook Center, photo by Huiwon Lim



Figure 25. Inside overview of Galaxy Studio, photo by Huiwon Lim

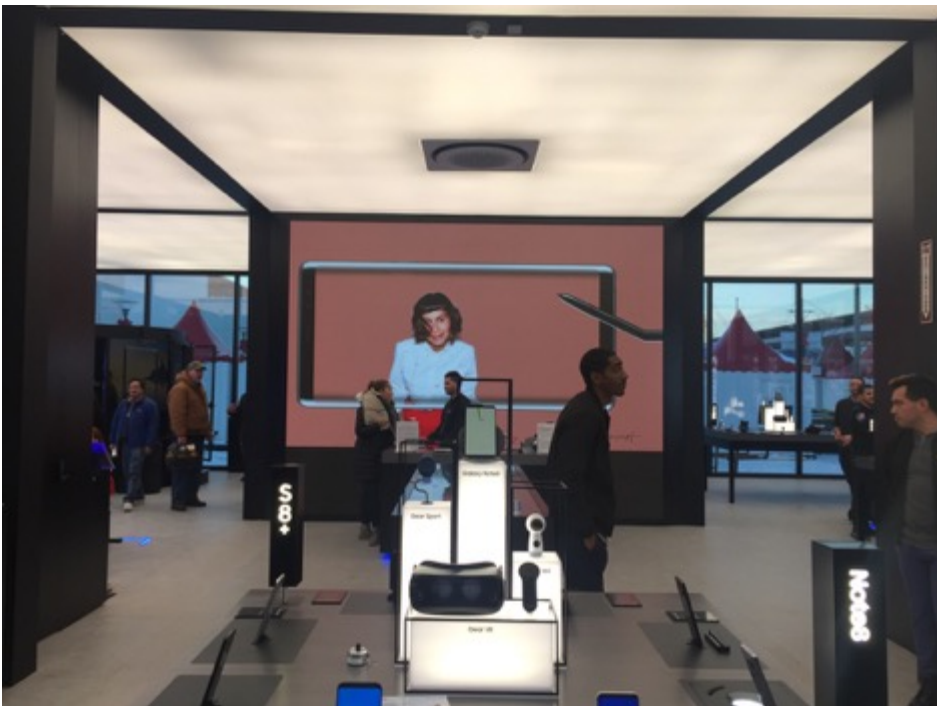


Figure 26. Inside overview of Galaxy Studio, photo by Huiwon Lim

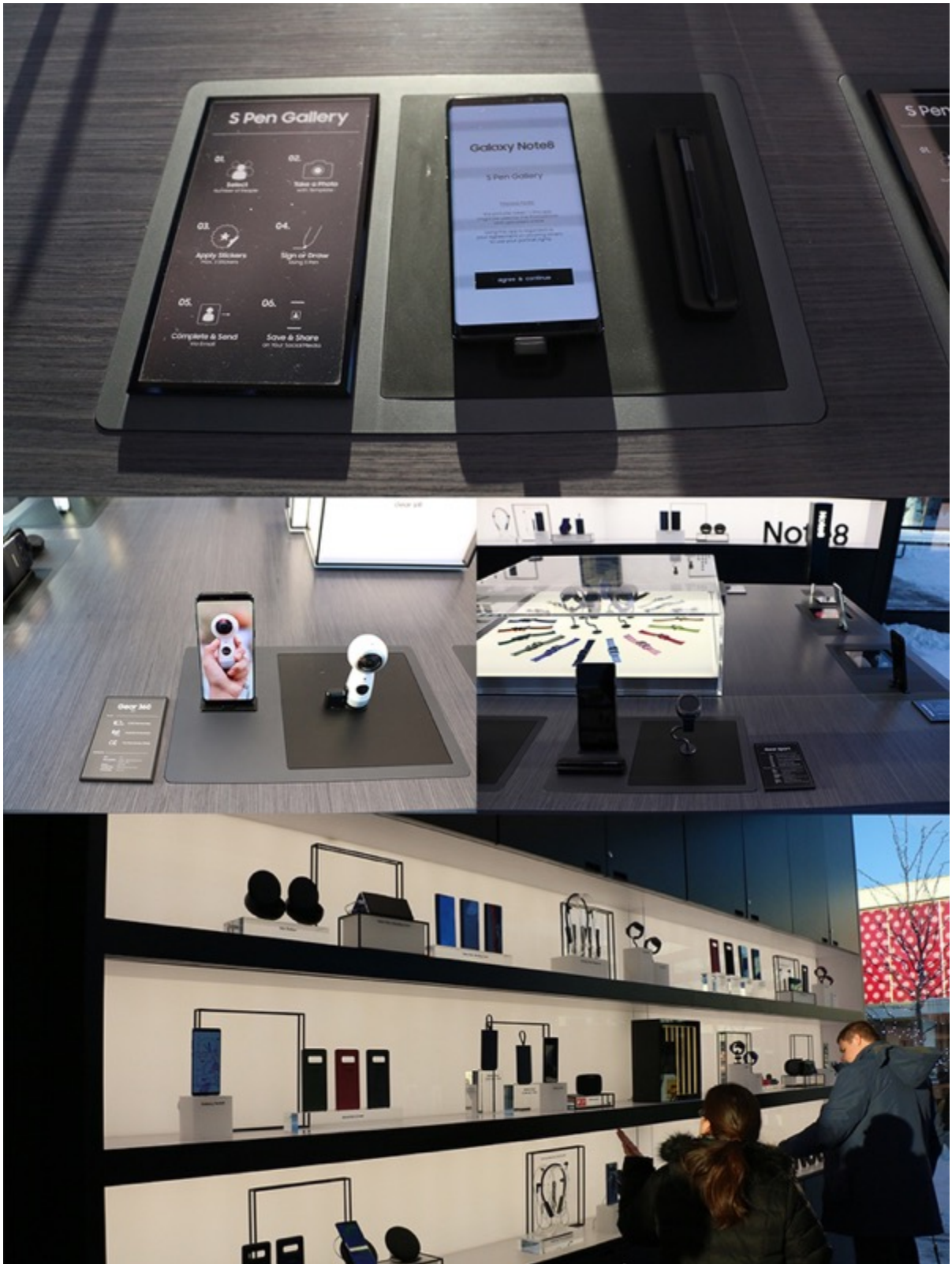


Figure 27. Product of Galaxy Studio, photo by Huiwon Lim



Figure 28. Property of Galaxy Studio, photo by Huiwon Lim



Figure 29. Product Presentation of Galaxy Studio, photo by Huiwon Lim



Figure 30. Promotional Activities of Galaxy Studio, photo by Huiwon Lim



Figure 31. People of Galaxy Studio, photo by Huiwon Lim

4.2.2 Evaluation

I visited a Galaxy Studio at Oakbrook Center in Oak Brook, IL on December 26th, 2017. The store was located at the middle of the Oakbrook Center as a separate structure near to WARBY PARKER and TESLA. The Galaxy Studio exhibited many of their products such as Galaxy note 8 and Gear 360, and customers could attempt to use operate them and learn the function of each device. Moreover, the store had three physical experience zones (Figure 30) with devices such as a Galaxy Fitness Rowing machine and a 4D Gear VR (Virtual Reality) cinema, although the 4D Gear VR experience was out of order at the time of my visit. I stayed for about one hour to observe visitor behavior and store design as well as to participate in all kinds of experience that the store offered for customers. Based on my personal observation and experience in this pop-up store, I evaluated the store using the 5Ps (Table 14) and PAD (Table 15, Table 16) criteria, and I also found a number of Instagram postings those were posted while the pop-up store was operating, as confirmed by using the picodash service (Table 17).

With respect to the *product* (Figure 27), the pop-up store had a huge number of devices for customers to use as well as an interactive table to demonstrate their advanced technology. With respect to the *property* (Figure 28) of this pop-up store, while it offered no hashtag for social media posting, I found a hashtag on Instagram, #galaxystudiousa, after I had completed my observation. The store design as the *product presentation* (Figure 29) was very simple and easy to recognize with a good legibility typeface. Each product zone provided an information tag for each device along with good instructions for guiding customers to use the devices. With respect to *promotional activities* (Figure 30), all were well-managed by a staff, and it was very easy for customers to participate. Moreover, once I had completed all the different experience zones, I received a key holder as a souvenir.

Table 15. PAD evaluation for Galaxy Studio

PAD evaluation									
Pleasure									
Extremely Unpleasant					Extremely Pleasant				
1	2	3	4	5	6	7	8	9	10
					x				
Arousal									
Boring					Frenzied				
1	2	3	4	5	6	7	8	9	10
			x						
Dominance									
No Control					Total Control				
1	2	3	4	5	6	7	8	9	10
				x					

Table 16. PAD profiles for Galaxy Studio

Pleasure (P), Arousal (A), and Dominance (D) Profiles for Emotions	
+P+A+D:	Admired, bold, creative, powerful, vigorous
+P+A-D:	Amazed, fascinated, impressed, delighted, infatuated
+P-A+D:	Comfortable, leisurely, relaxed, satisfied, unperturbed
+P-A-D:	Consoled, docile, protected, sleepy, tranquilized
-P+A+D:	Antagonistic, belligerent, cruel, hateful, hostile
-P+A-D:	Bewildered, distressed, humiliated, in pain, upset
-P-A+D:	Disdainful, indifferent, selfish, uninterested, uncaring, unconcerned
-P-A-D:	Bored, depressed, dull, lonely, sad

Table 17. A number of Instagram posting with #galaxystudiousa while the pop-up store opens

A number of Instagram posting by date	
November 2017	0 posting
December 2017	0 posting
January 2018	1 posting
February 2018	0 posting
March 2018	0 posting
Total	1 posting
12,873 posts are on Instagram with #galaxystudiousa (as March 17 th 2018)	



Figure 32. A post on Instagram related to Galaxy Studio



Figure 33. A post on Instagram related to Galaxy Studio (posted on October 20, 2017)

4.3 The Lay's Smiles Experience

4.3.1 Overview

The Lay's, a snack brand, opened a pop-up store at the Time Square in New York City, NY. The store was operated only for three days, beginning on February 8th, 2018, and ending on February 10th, 2018. The three-day pop-up store included a fully impressive and enjoyable experience to customers hoping to get a smile. The goal for this pop-up store was to give a smile experience to customers and to introduce their special design smile package. Up to one million dollars donation will be made by every purchase of the Lay's smile package to Operation Smile, an international children's medical charity dedicated to improving the health and lives of children and young adults worldwide who suffer from cleft conditions by providing access to safe surgical care.

Table 18. Summary of the Lay's Smiles Experience

The Lay's Smiles Experience	
Purpose	To give impressive smile experience and introduce their special smile package to customers.
Location	Time Square, New York City, NY
Period	Feb 8 – 10, 2018
Business Category	Food
Official Instagram	Yes
A number of followers on Instagram	682k Followers
Hashtag	#smilewithlays
Operated by	Lays



Figure 34. The Lay's Smiles Experience at Time Square in NYC, photo by Huiwon Lim



Figure 35. Entrance of the Lay's Smiles Experience, photo by Huiwon Lim



Figure 36. Inside of the Lay's Smiles Experience, photo by Huiwon Lim



Figure 37. Product of the Lay's Smiles Experience, photo by Huiwon Lim



Figure 38. Property of the Lay's Smiles Experience, photo by Huiwon Lim

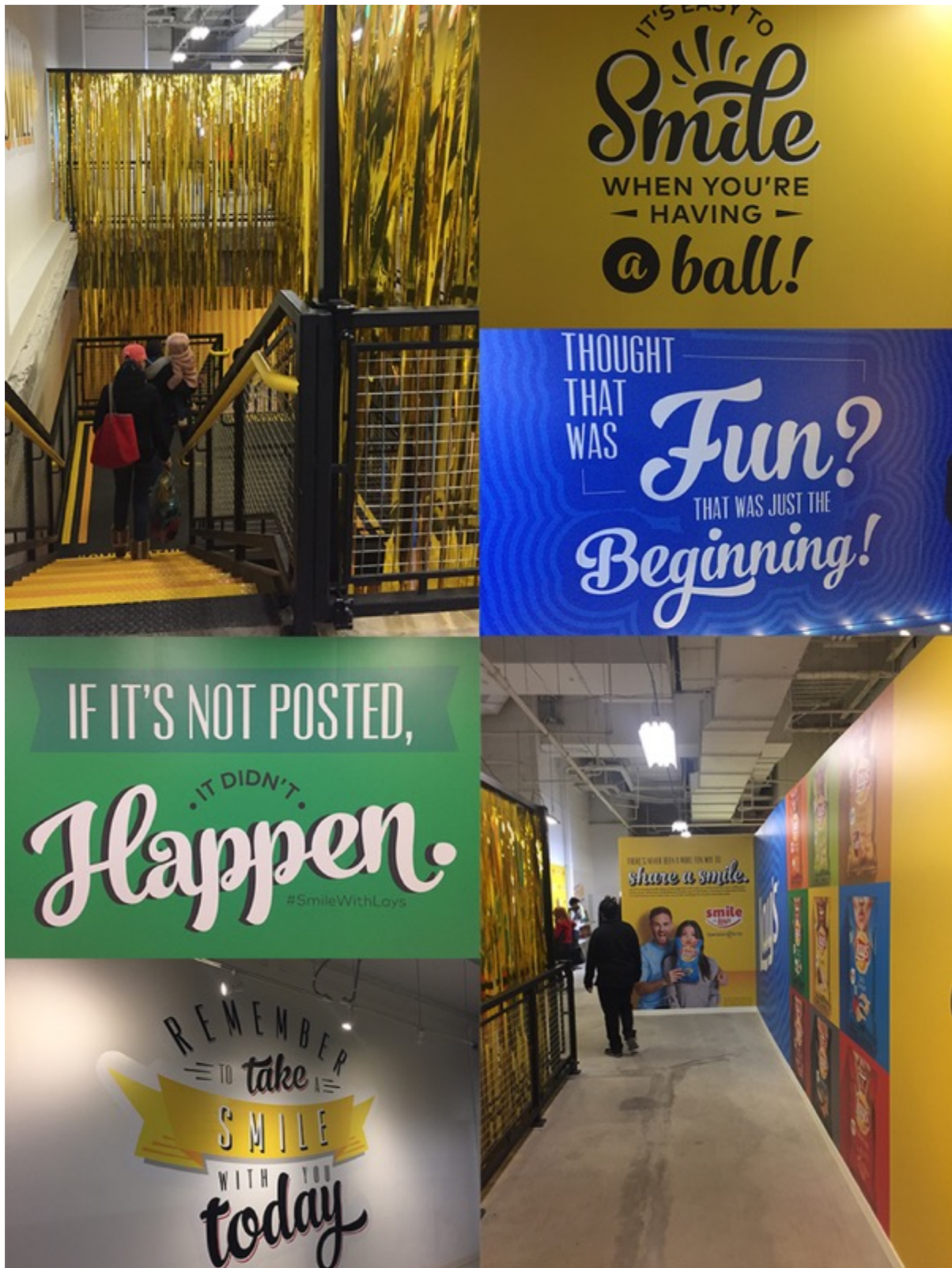


Figure 39. Product Presentation of the Lay's Smiles Experience, photo by Huiwon Lim



Figure 40. Promotional Activities of the Lay's Smiles Experience, photo by Huiwon Lim



Figure 41. People of the Lay's Smiles Experience, photo by Huiwon Lim

4.3.2 Evaluation

I visited the Lay's Smiles Experience at Times Square in NYC, NY on February 9th, 2018. Since there were many customers to this store, I had to wait my turn involving the smile experience once I signed up on a kind of waiver document. This pop-up store used two stories for experience, one underground for the smile experience, and the other on the first floor for product information. I was there for about two hours to observe visitor behavior and store design as well as to participate in all kinds of experiences with the brands offered in the pop-up store. Based on my personal observation and experiences in this pop-up store, I evaluated the store using the 5Ps (Table 19) and PAD (Table 20, Table 21) criteria, and I found a number of Instagram postings those were posted while the pop-up store was operating as confirmed by using the picodash service (Table 22).

With respect to the *product* (Figure 37), Lays demonstrated their new special design package to be globally released to the public on February 14th. With respect to *property* of this pop-up store (Figure 38), the hashtag #smilewithlays was easy to find it in the pop-up store and also unique and easy to remember. The store design as the *product presentation* (Figure 39) along with their product design was very well done; it was very colorful and effective for differentiating experience zones. The typeface was also well-used with good legibility and strong consistency, and it delivered their message to customers very well.

With respect to *promotional activities* (Figure 40), Lays installed eight different experience areas in the store, including activities such as yellow ball pool, a surfing area, a 10-second dance recording area, and a photo booth. Every experience area was well structured and well maintained by the staff, and was very easy to enjoy by both kids and adults, and single customers to family. With respect to the last P, *people* (Figure 41), the staff of the store were dressed in black T-shirts with yellow logos, and the store had many staff, so

Table 20. PAD evaluation for the Lay's Smiles Experience

PAD evaluation									
Pleasure									
Extremely Unpleasant					Extremely Pleasant				
1	2	3	4	5	6	7	8	9	10
									x
Arousal									
Boring					Frenzied				
1	2	3	4	5	6	7	8	9	10
									x
Dominance									
No Control					Total Control				
1	2	3	4	5	6	7	8	9	10
								x	

Table 21. PAD profiles for the Lay's Smiles Experience

Pleasure (P), Arousal (A), and Dominance (D) Profiles for Emotions	
+P+A+D:	Admired, bold, creative, powerful, vigorous
+P+A-D:	Amazed, fascinated, impressed, delighted, infatuated
+P-A+D:	Comfortable, leisurely, relaxed, satisfied, unperturbed
+P-A-D:	Consoled, docile, protected, sleepy, tranquilized
-P+A+D:	Antagonistic, belligerent, cruel, hateful, hostile
-P+A-D:	Bewildered, distressed, humiliated, in pain, upset
-P-A+D:	Disdainful, indifferent, selfish, uninterested, uncaring, unconcerned
-P-A-D:	Bored, depressed, dull, lonely, sad

Table 22. A number of Instagram posting with #smilewithlays while the pop-up store opens

A number of Instagram posting by date	
February 8 th 2018	51 posting
February 9 th 2018	71 posting
February 10 th 2018	164 posting
Total	286 posting
6,870 posts are on Instagram with #smilewithlays (as March 17 th 2018)	



Figure 42. A post on Instagram related to the Lay's Smiles Experience

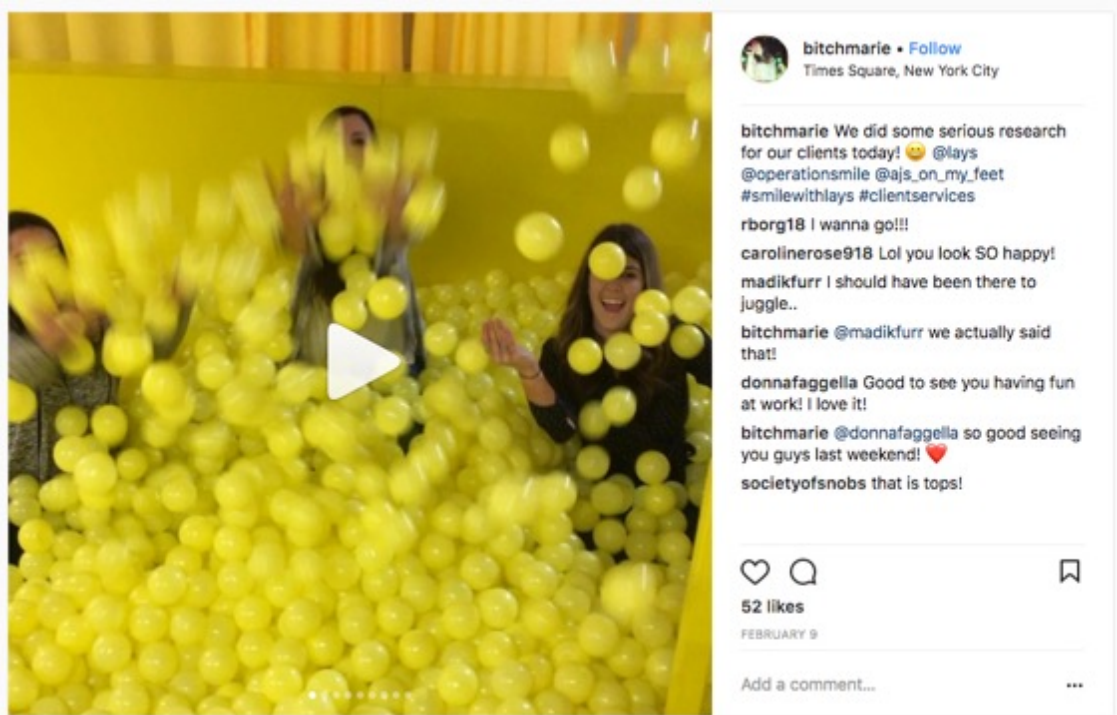


Figure 43. A post on Instagram related to the Lay's Smiles Experience

4.4 Museum of MEME

4.4.1 Overview

BET (Black Entertainment Television), an entertainment brand, opened a pop-up exhibition — Museum of MEME — at SOHO in New York City. The pop-up store was established for a BET Social Awards exhibition with an immersive gallery of memes and social media viewed through the lens of Black culture and the voices that had created them. Thus, the brand identity (graphic design) of the museum of meme was different from other pop-up store cases due to the purpose of this space. Other pop-up stores introduced their products and main brand with impressive experience, meanwhile, this pop-up showed the awarded artworks of social award 2018, and introduced social award as the sub-brand of the BET. The pop-up store for exhibition was opened for only two days, starting on February 9th, 2018, and ending on February 10th, 2018. In this pop-up store, BET wanted to share their culture and voice with others through a social arts exhibition.

Table 23. Summary of the Museum of MEME

Museum of MEME	
Purpose	Show up the BET Social Awards and share culture and voice of Black.
Location	SOHO, New York City, NY
Period	Feb 9 – 10, 2018
Business Category	Entertainment
Official Instagram	Yes
A number of followers on Instagram	770k Followers
Hashtag	#betsocialawards
Operated by	BET



Figure 44. Museum of MEME at SOHO in NYC, photo by Huiwon Lim



Figure 45. Inside of the Museum of MEME, photo by Huiwon Lim



Figure 46. Inside of the Museum of MEME, photo by Huiwon Lim

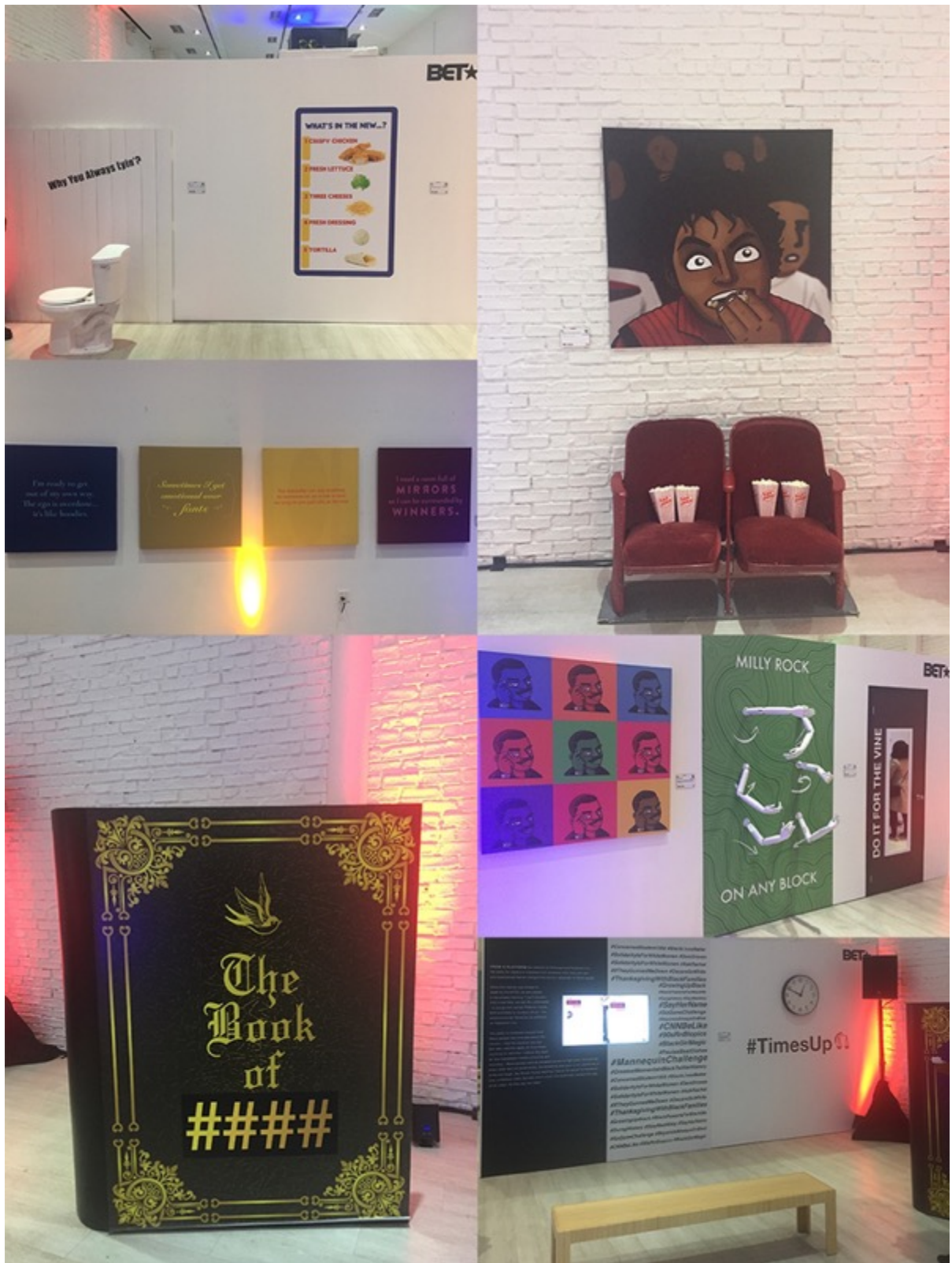


Figure 47. Product of the Museum of MEME, photo by Huiwon Lim

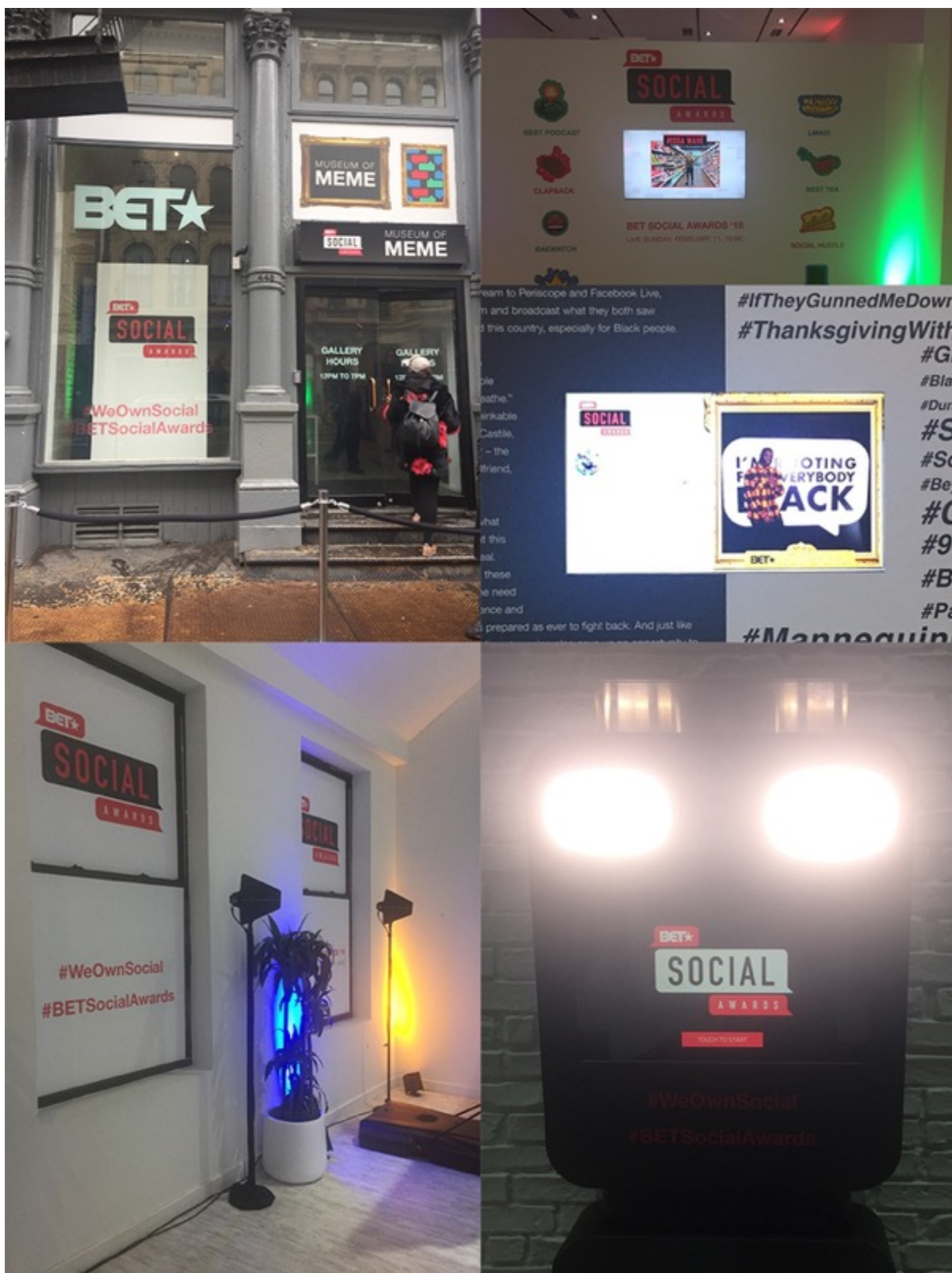


Figure 48. Property of the Museum of MEME, photo by Huiwon Lim

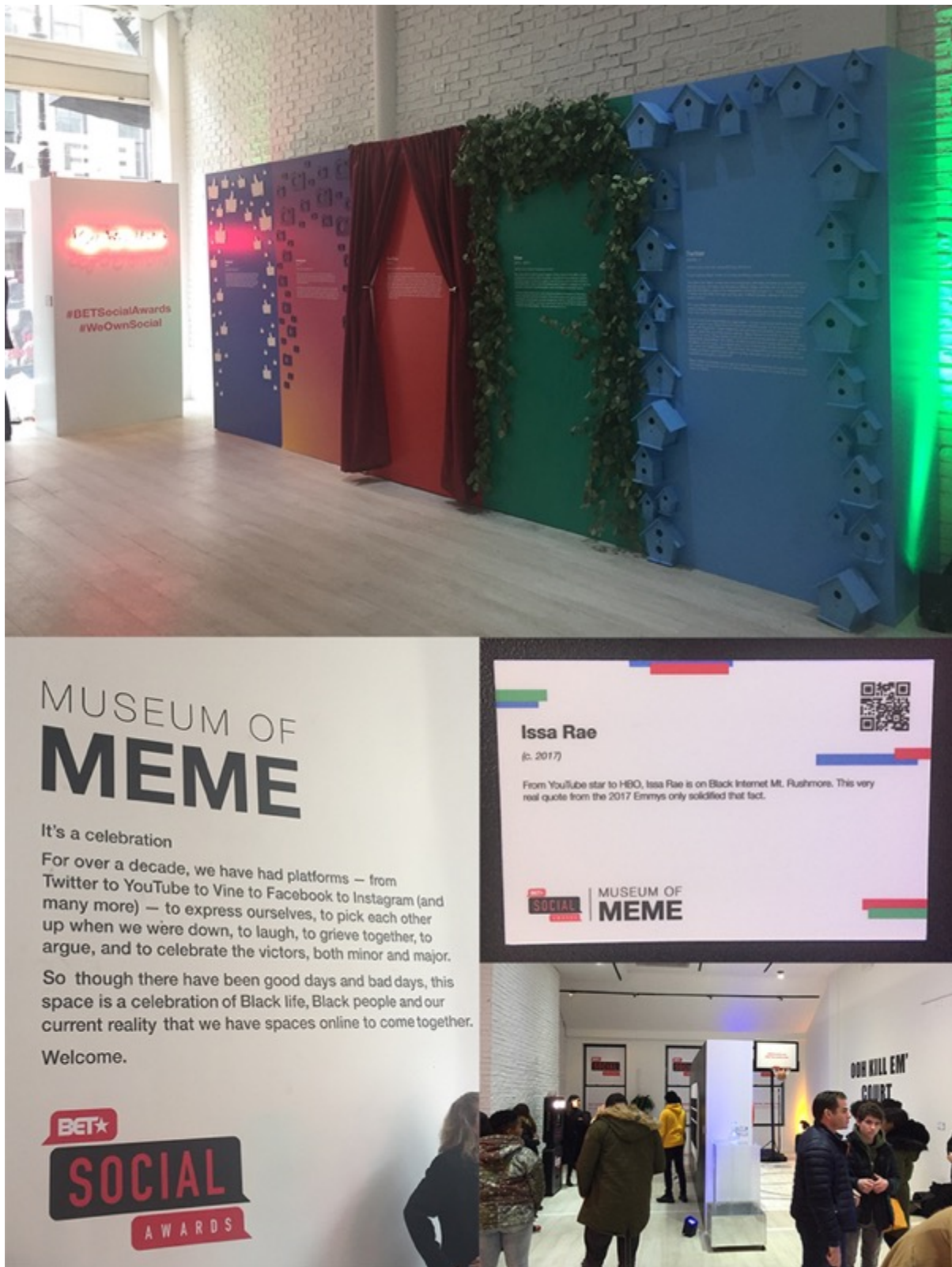


Figure 49. Product Presentation of the Museum of MEME, photo by Huiwon Lim



Figure 50. Promotional Activities of the Museum of MEME, photo by Huiwon Lim



Figure 51. People of the Museum of MEME, photo by Huiwon Lim

4.4.2 Evaluation

I visited the Museum of MEME at SOHO in NYC, NY on February 10th, 2018, and was there for about one hour to observe visitor behavior and store design as well as to participate in all the experiences that brands offered in the pop-up store. Based on my personal observations and experience in this pop-up store, I then evaluated the store using the 5Ps (Table 24) and PAD (Table 25, Table 26) criteria, and I also found a number of Instagram postings those were posted while the pop-up store was operating as confirmed using the picodash service (Table 27).

With respect to the *product* (Figure 47), the store exhibited some artwork and display walls related to the BET social awards. They also used a QR code to feature their artwork become some were not a physical artwork but rather digital artwork posted on YouTube or Facebook. With respect to the *property* of this pop-up museum (Figure 48), the hashtag #betsocialawards was promoted for use to customers, and I could observe the hashtag both inside and outside of this pop-up museum. The interior graphic design representing the *product presentation* (Figure 49) was very simple so that customers would be focused on the artwork and interact with them. With respect to *promotional activities* (Figure 50), customers were allowed to take picture with all of artworks, and there was also a Polaroid photo booth displaying the sentence “I’m rooting for everybody black”, so that every wall and artwork display served as a kind of photo wall for customers. With respect to the last P, *people* (Figure 51), this store had only a few staff, and when customers entered the museum, a staff member introduced the first artwork, instructed them in how to use the QR code, and described the purpose of the museum. Although there were only a few staff members, there seemed like, enough to help and guide customers in the museum, and they supported customers very well in mannerly fashion.

Table 24. The 5Ps evaluation for Museum of MEME

The 5Ps evaluation													
5Ps		1	2	3	4	5	6	7	8	9	10		
Product - Products - Objects - Artworks	Disorganized									X		Organized	
	Unattractive						X					Attractive	
	Useless							X				Useful	
	Overall	7.3 points											
Property - Hashtag	Inefficient								X			Efficient	
	Public						X					Private	
	Traditional						X					Contemporary	
	Disorganized							X				Organized	
	Overall	6.75 points											
Product presentation - Store design - Graphics - Typeface - Logo - Packaging - Information	Tasteless				X							Tasteful	
	Drab					X						Colorful	
	Messy							X				Neat	
	Poorly balanced					X						Well balanced	
	Unimpressive				X							Impressive	
	Overall	5 points											
Promotional activity - Indoor event - Experience zone - Souvenir	Unimpressive							X				Impressive	
	Unpleasant								X			Pleasant	
	Unattractive								X			Attractive	
	Crowded							X				Uncrowded	
	Overall	7.5 points											
People - Staff	Nonfunctional									X		Functional	
	Gloomy							X				Cheerful	
	Disorganized								X			Organized	
	Overall	8 points											

Table 25. PAD evaluation for Museum of MEME

PAD evaluation									
Pleasure									
Extremely Unpleasant					Extremely Pleasant				
1	2	3	4	5	6	7	8	9	10
						x			
Arousal									
Boring					Frenzied				
1	2	3	4	5	6	7	8	9	10
					x				
Dominance									
No Control					Total Control				
1	2	3	4	5	6	7	8	9	10
				x					

Table 26. PAD profiles for Museum of MEME

Pleasure (P), Arousal (A), and Dominance (D) Profiles for Emotions	
+P+A+D:	Admired, bold, creative, powerful, vigorous
+P+A-D:	Amazed, fascinated, impressed, delighted, infatuated
+P-A+D:	Comfortable, leisurely, relaxed, satisfied, unperturbed
+P-A-D:	Consoled, docile, protected, sleepy, tranquilized
-P+A+D:	Antagonistic, belligerent, cruel, hateful, hostile
-P+A-D:	Bewildered, distressed, humiliated, in pain, upset
-P-A+D:	Disdainful, indifferent, selfish, uninterested, uncaring, unconcerned
-P-A-D:	Bored, depressed, dull, lonely, sad

Table 27. A number of Instagram posting with #betsocialawards while the pop-up store opens

A number of Instagram posting by date	
February 9 th 2018	157 posting
February 10 th 2018	174 posting
Total	331 posting
5,040 posts are on Instagram with #betsocialawards (as March 17 th 2018)	



Figure 52. A post on Instagram related to Museum of MEME



Figure 53. A post on Instagram related to Museum of MEME

4.5 Best of Korea

4.5.1 Overview

SOKO GLAM, a cosmetic brand, opened a pop-up store — Best of Korea — at SOHO in New York City, NY, for celebrating the Winter Olympics in PyeongChang, Korea. The pop-up store also gave a chance to become familiar with Korean skin care products as well as Korean culture such as Korean pop, and Korean food & drink. The pop-up store was open for only two days, starting on February 10th, 2018 and ending on February 11th, 2018.

Table 28. Summary of Best of Korea pop-up

Best of Korea	
Purpose	Celebrating PyeongChang Winter Olympics and introducing Korean culture and skin care products.
Location	SOHO, New York City, NY
Period	Feb 10 – 11, 2018
Business Category	Cosmetic
Official Instagram	Yes
A number of followers on Instagram	175k Followers
Hashtag	#sokoglam
Operated by	SOKO GLAM



Figure 54. Best of Korea pop-up at SOHO in NYC



Figure 55. Inside of the Best of Korea, photo by Huiwon Lim



Figure 56. Inside of the Best of Korea, photo by Huiwon Lim

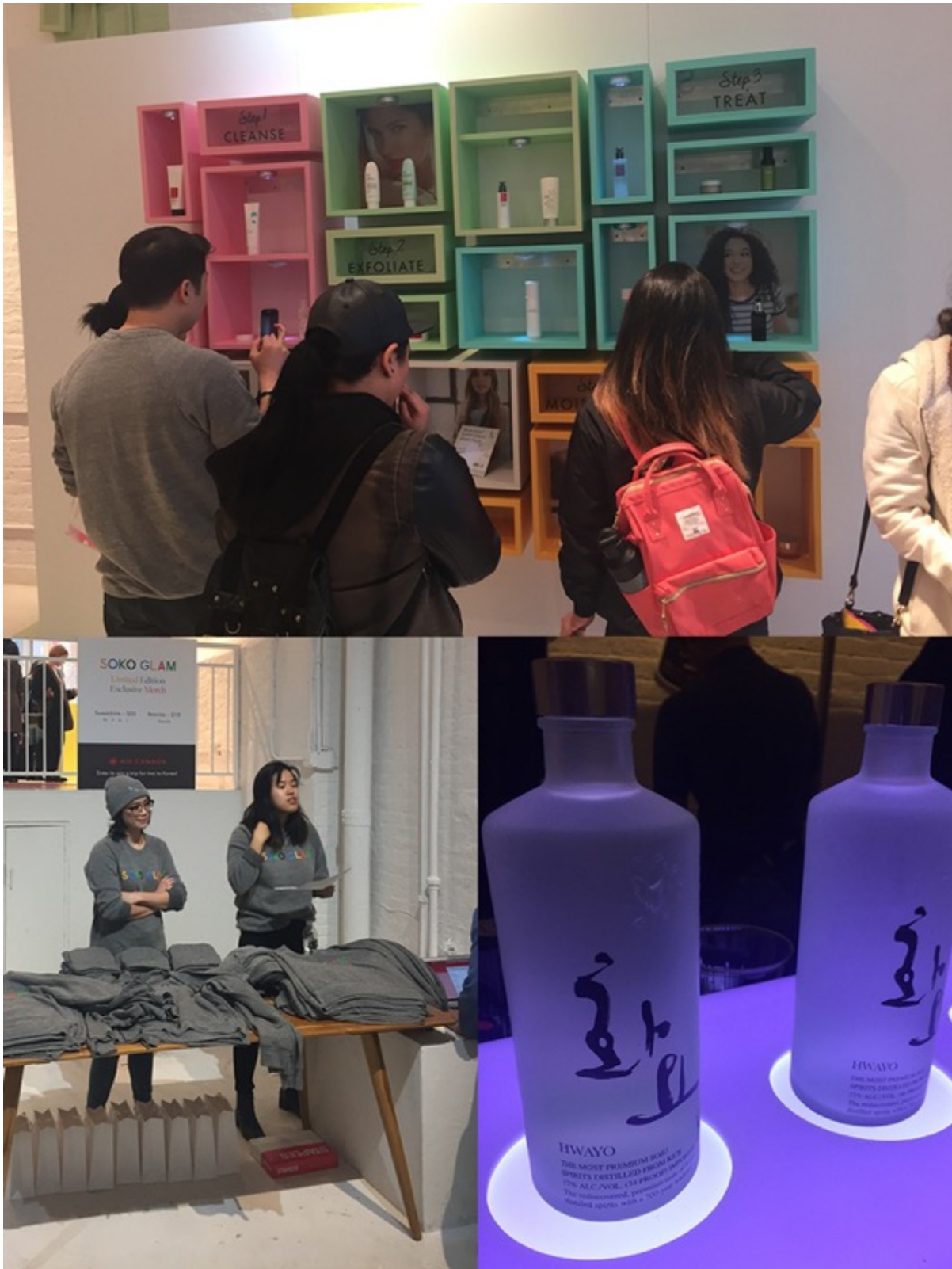


Figure 57. Product of the Best of Korea, photo by Huiwon Lim



Figure 58. Property of the Best of Korea, photo by Huiwon Lim



Figure 59. Product Presentation of the Best of Korea, photo by Huiwon Lim

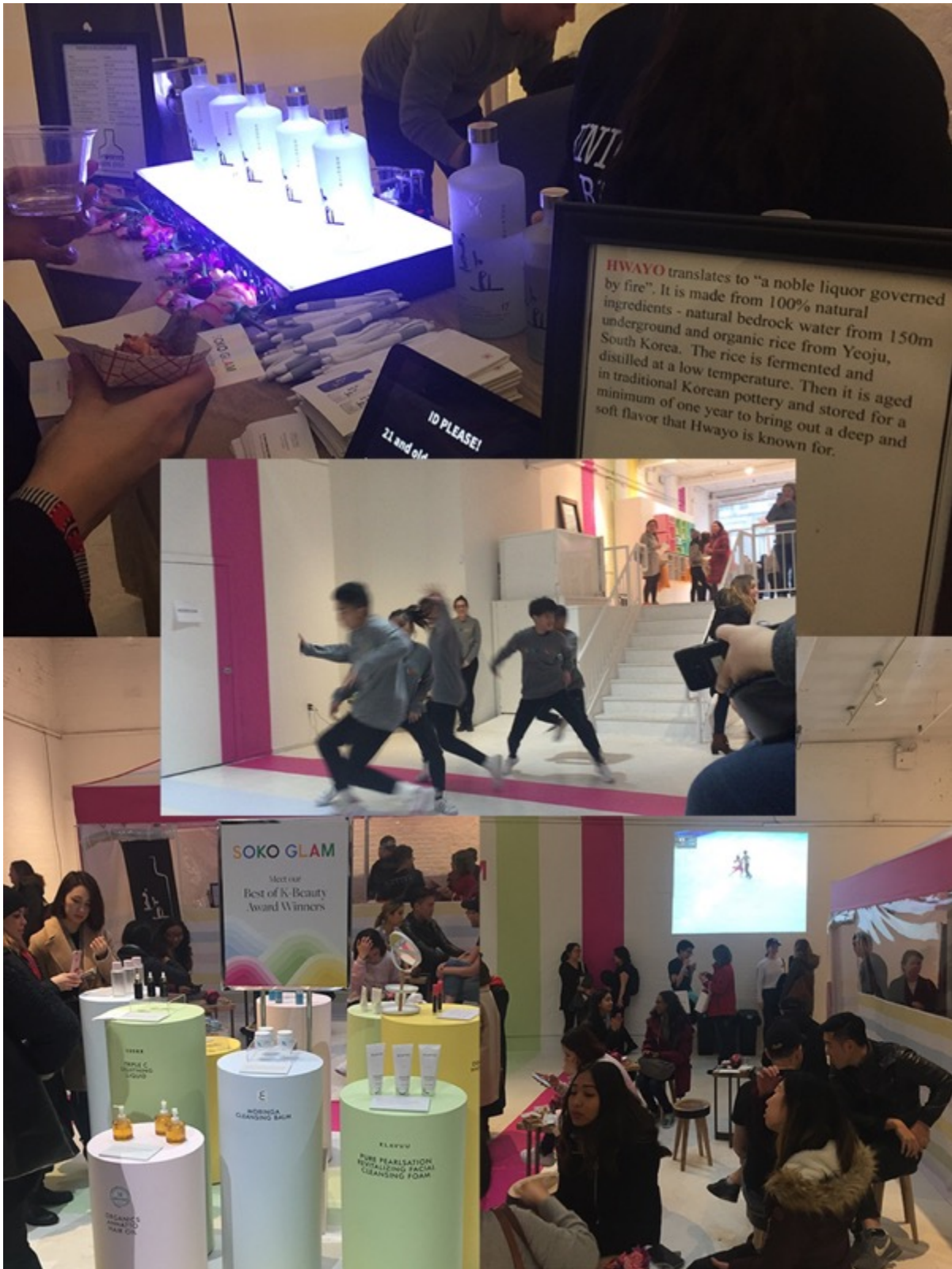


Figure 60. Promotional Activities of the Best of Korea, photo by Huiwon Lim



Figure 61. People of the Best of Korea, photo by Huiwon Lim

4.5.2 Evaluation

I visited the Best of Korea pop-up at SOHO in NYC, NY on February 11th, 2018, the last day of this pop-up store. There were many customers to the store even though it had heavily rained at that day. The store was in a pretty large space with a small stair, with the stair providing a kind of section divider. After customers entered the store, the first section displayed some skin care products from Korea, and in another section down stairs, there was a space for testing products, receiving some Korean food and drinks, watching videos of the PyeongChang Winter Olympic games, performing a K-pop space, and having a VR experience. I was there for about two hours to observe customers' behavior and store design and to participate in all the experiences offered in the pop-up store. Based on my personal observation and experience in this pop-up store, I evaluated the store using the 5Ps (Table 29) and PAD (Table 30, Table 31) criteria, and I found a number of Instagram postings those were posted while the pop-up store was operating, confirmed by using the picodash service (Table 32).

With respect to the *product* (Figure 57), all skin care products were well-displayed on the colorful showcase along with information on each product. Moreover, staff stayed nearby each product, so that when people expressed interest in the products, they could be informed about them. With respect to the *property* of this pop-up store (Figure 58), the hashtag #sokoglam was easy to remember since it was the brand name, although the hashtag was not special for just this pop-up store, but rather for all promotions of the brand, so it would be in use both before and after the pop-up store operation. The store design, representing the *product presentation* (Figure 59), was very well done with colorful graphics and structures; it looked very unique and presented the color and mood of brand very well. With respect to *promotional activities* (Figure 60), it was very easy to enjoy experiences such as testing the

The 5Ps evaluation												
5Ps		1	2	3	4	5	6	7	8	9	10	
Product - Products - Objects - Artworks	Disorganized									X		Organized
	Unattractive								X			Attractive
	Useless									X		Useful
	Overall	8.6 points										
Property - Hashtag	Inefficient					X						Efficient
	Public							X				Private
	Traditional						X					Contemporary
	Disorganized									X		Organized
	Overall	6.75 points										
Product presentation - Store design - Graphics - Typeface - Logo - Packaging - Information	Tasteless									X		Tasteful
	Drab										X	Colorful
	Messy							X				Neat
	Poorly balanced								X			Well balanced
	Unimpressive									X		Impressive
	Overall	8.6 points										
Promotional activity - Indoor event - Experience zone - Souvenir	Unimpressive								X			Impressive
	Unpleasant									X		Pleasant
	Unattractive								X			Attractive
	Crowded						X					Uncrowded
	Overall	7.75 points										
People - Staff	Nonfunctional									X		Functional
	Gloomy										X	Cheerful
	Disorganized									X		Organized
	Overall	9.3 points										

Table 30. PAD evaluation for Best of Korea pop-up

PAD evaluation									
Pleasure									
Extremely Unpleasant					Extremely Pleasant				
1	2	3	4	5	6	7	8	9	10
						x			
Arousal									
Boring					Frenzied				
1	2	3	4	5	6	7	8	9	10
						x			
Dominance									
No Control					Total Control				
1	2	3	4	5	6	7	8	9	10
						x			

Table 31. PAD profiles for Best of Korea pop-up

Pleasure (P), Arousal (A), and Dominance (D) Profiles for Emotions	
+P+A+D:	Admired, bold, creative, powerful, vigorous
+P+A-D:	Amazed, fascinated, impressed, delighted, infatuated
+P-A+D:	Comfortable, leisurely, relaxed, satisfied, unperturbed
+P-A-D:	Consoled, docile, protected, sleepy, tranquilized
-P+A+D:	Antagonistic, belligerent, cruel, hateful, hostile
-P+A-D:	Bewildered, distressed, humiliated, in pain, upset
-P-A+D:	Disdainful, indifferent, selfish, uninterested, uncaring, unconcerned
-P-A-D:	Bored, depressed, dull, lonely, sad

Table 32. A number of Instagram posting with #sokoglam while the pop-up store opens

A number of Instagram posting by date	
February 10 th 2018	62 posting
February 11 th 2018	63 posting
Total	125 posting
	11,048 posts are on Instagram with #sokoglam (as March 17 th 2018)



Figure 62. A post on Instagram related to Best of Korea pop-up



Figure 63. A post on Instagram related to Best of Korea pop-up

CHAPTER 5. CONCLUSION

5.1 Results and recommendations

This study was carried out to discover the role of graphic designers or brands in building a good brand experience in a pop-up store for generating branding buzz on social media. After visiting several pop-up stores, I focused on evaluating pop-up stores by considering how brand identity (graphic) design in a pop-up store may affect to customer's brand experience, and how the brand experience works for generating branding buzz on social media. By reviewing the literature, I was able to acquire a broad knowledge of brands, brand identity, brand image, brand experience, brand equity, pop-up stores and social media.

By evaluating five pop-up stores using the 5Ps (Product, Property, Product Presentation, Promotional Activities, and People) for the brand identity design (graphic design), and PAD (Pleasure, Arousal, and Dominance) for the brand experience, I was able to better understand the relationship between the brand identity (graphic) design and the brand experience in pop-up store to generate branding buzz on social media. Furthermore, through these two methodologies, I could find the answers related questions I had such as:

- How brand identity (graphic design) works for good brand experience in a pop-up store?
- How brand experience in a pop-up store works for generating branding buzz on social media?
- Is there any other reason related to the amount of branding buzz on social media in a pop-up store?

How brand identity (graphic design) works for good brand experience in a pop-up store?

Each store I evaluated in this study had different brand identity (graphic) design in it due to the different purpose of each pop-up store. By 5Ps evaluation — product, property, product presentation, promotional activities, and people — for each store, I discovered they included high level of product and people, however, they had different level of property, product presentation and promotional activities. Thus, I determined these three different levels of 5Ps would affect to different level of emotional brand experience, PAD (pleasure, arousal, and dominance), in each pop-up store, however, I'm not sure how other two, product and people, affect to customer's emotional brand experience in each pop-up store. As shown in figures (Figure 64, Figure 65, Figure 66, Figure 67, and Figure 68), promotional activities affect to level of pleasure and arousal, property affects to level of dominance, and product presentation affects to level of arousal and dominance. For example, the evaluation report of the Museum of MEME (Figure 64) showed it has high in promotional activities and property but low in its product presentation level, so the store experience was evaluated as having high pleasure and arousal with low dominance. Another example, the Galaxy Studio (Figure 66), had a low level of product presentation and property and a medium level of promotional activities, so the store experience exhibited low arousal and dominance with high pleasure.

How brand experience in a pop-up store works for generating branding buzz on social media?

I discovered a relationship between brand experience and amount of branding buzz on social media based on the evaluations of each store; a number of postings on social media may be affected by the level of PAD (Table 33). When a store had a low level of both arousal

and dominance (the Galaxy Studio [Figure 66], for example) the brand received little buzz on social media. However, when there was a low level in just one of these factors or a high level for both, as in other stores, it seemed that amount of branding buzz on social media related to their pop-up stores could be generated. Thus, when brands consider creating a brand experience in their pop-up store to achieve the strengthening of word-of-mouth on social media, the brand should create greater effects of arousal or dominance based on a high level of the pleasure. Hence, designers and brands should be focused on building up good promotional activities, product presentation, and property in a pop-up store for generating branding buzz on social media since pleasure, arousal, and dominance resulted from those three Ps —property, product presentation, and promotional activities.

Table 33. The number of social media posting depends on PAD profiles

	PAD Profiles for Emotions	The number of posting
Brit & Co.	+P+A+D	626
Galaxy Studio	+P-A-D	1
The Lay's Smiles Experiences	+P+A+D	286
Museum of MEME	+P+A-D	331
Best of Korea pop-up	+P+A+D	125

How the design elements in a pop-up store work for branding buzz on social media?

The evaluation also showed that the quality of the property in the 5Ps was the element of greatest influence with respect to the number of social media postings. For property evaluation (Table 34) I used the for adjective pairs such as inefficient-efficient, public-

private, traditional-contemporary, and disorganized-organized. In this study, since property refers to the hashtag that would be used by customers when they post their emotional experience they've got in pop-up store on social media. The hashtag should be featured in the pop-up store where customers can recognize it in order to generate branding buzz on social media. Moreover, the hashtag should be more private and contemporary to enhance accurate posting related to brand experience in a pop-up store, and it should also be well organized and efficient to use it when customers want to post their experience on social media. For example, I found 626 postings including the hashtag #creategood on Instagram while the Brit & Co pop-up was running. It has pretty low level of property, but the hashtag was easy to remember (7 scores in inefficient-efficient) and it showed up (5 scores in disorganized-organized) to customers could find it in the pop-up store. Meanwhile, the hashtag was not unique, it looked like a common word that any people could use it for their postings (1 score in public-private), and it was not focused on only for this pop-up event (3 scores in traditional-contemporary). Thus, Brit & Co pop-up store got a lot of branding buzz on social media, though some of them were not for the pop-up store but rather for a kind of general posting about someone's daily life.

Table 34. The number of social media posting depends on property criteria

	Property Overall	Inefficient - Efficient	Public – Private	Traditional - Contemporary	Disorganized - Organized	Amount of Buzz
#creategood	4	7	1	3	5	626
#galaxystudiosa	1	1	1	1	1	1
#smilewithlays	9.75	10	9	10	10	286
#betsocialawards	6.75	8	6	6	7	331
#sokoglam	6.75	5	7	6	9	125

Is there any other reason related to the amount of branding buzz on social media in a pop-up store?

Through this research, I also discovered the effect of store duration on generating branding buzz on social media. As shown Table 35 (the table does not include the galaxy studio, because it opens more than three months as well as has one posting on social media), when pop-up stores were opened for two days, they received little buzz on social media, while stores that were open for more than two days experienced a boost in social media buzz after the second two days almost twice as big as that for the first two days. Thus, if brands want to generate a great deal of buzz on social media, the pop-up store should be operated for at least three days.

Table 35. The number of posting on social media related to a pop-up store by date

	Brit & Co pop-up store (for 5 days)	The Lay's Smiles Experience (for 3 days)	The Museum of MEME (for 2 days)	Best of Korea Pop-up (for 2 days)
Day 1	87	51	157	62
Day 2	96	71	174	63
Day 3	132	164		
Day 4	156			
Day 5	155			

Museum of MEME

February 9 - 10, 2018
@SOHO in NYC, NY

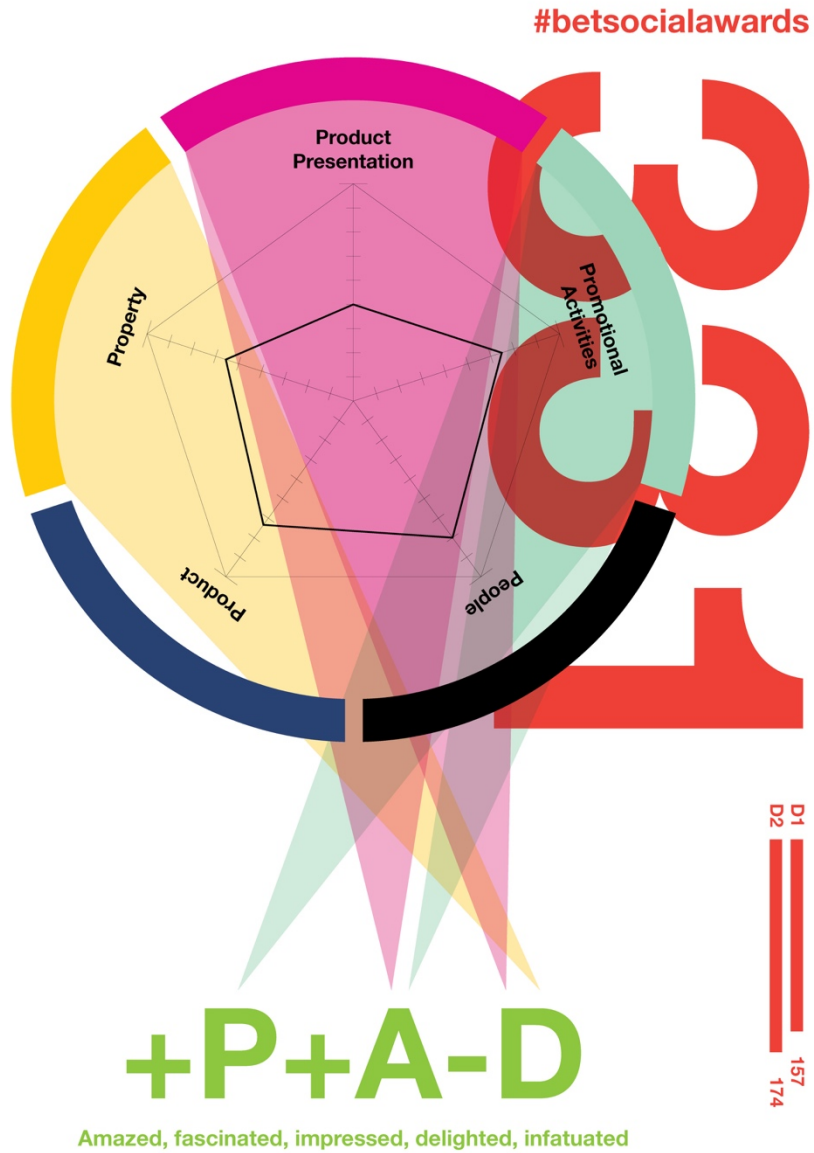


Figure 64. Evaluation report for the Museum of MEME

Brit&Co.

October 4 - 8, 2017
@SOHO in NYC, NY

#creategood

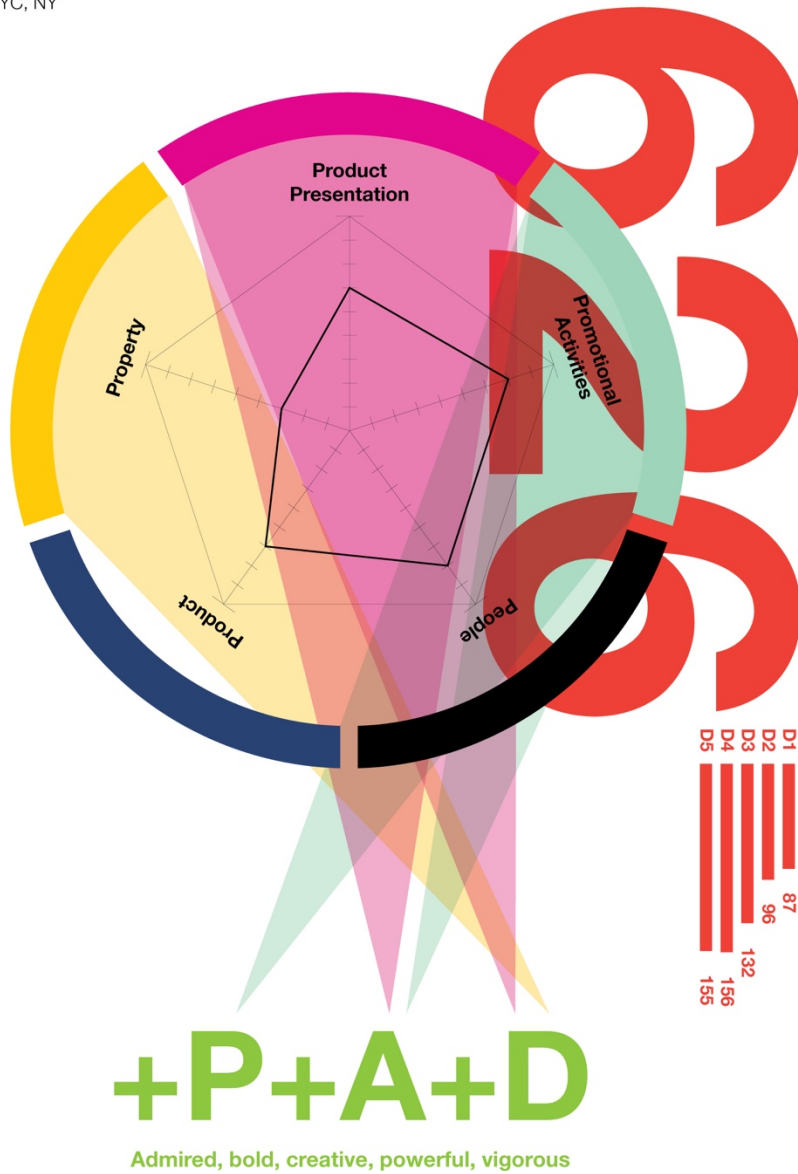


Figure 65. Evaluation report for the Brit & Co pop-up store

Galaxy Studio

Nov 30, 2017 - Mar 30, 2018
@Oakbrook Center in Oak Brook, IL

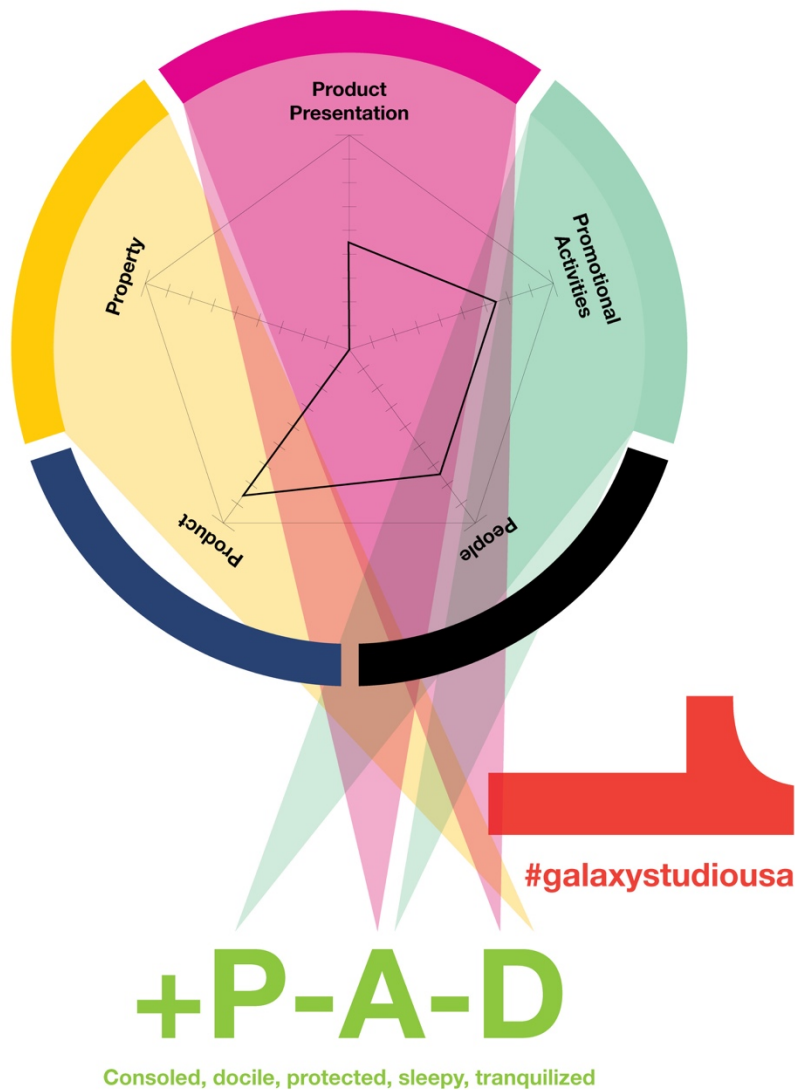


Figure 66. Evaluation report for the Galaxy Studio

The Lay's

February 8 -10, 2018

@Time Square in NYC, NY



Figure 67. Evaluation report for the Lay's Smiles Experience

Best of Korea

February 10 - 11, 2018

@SOHO in NYC, NY

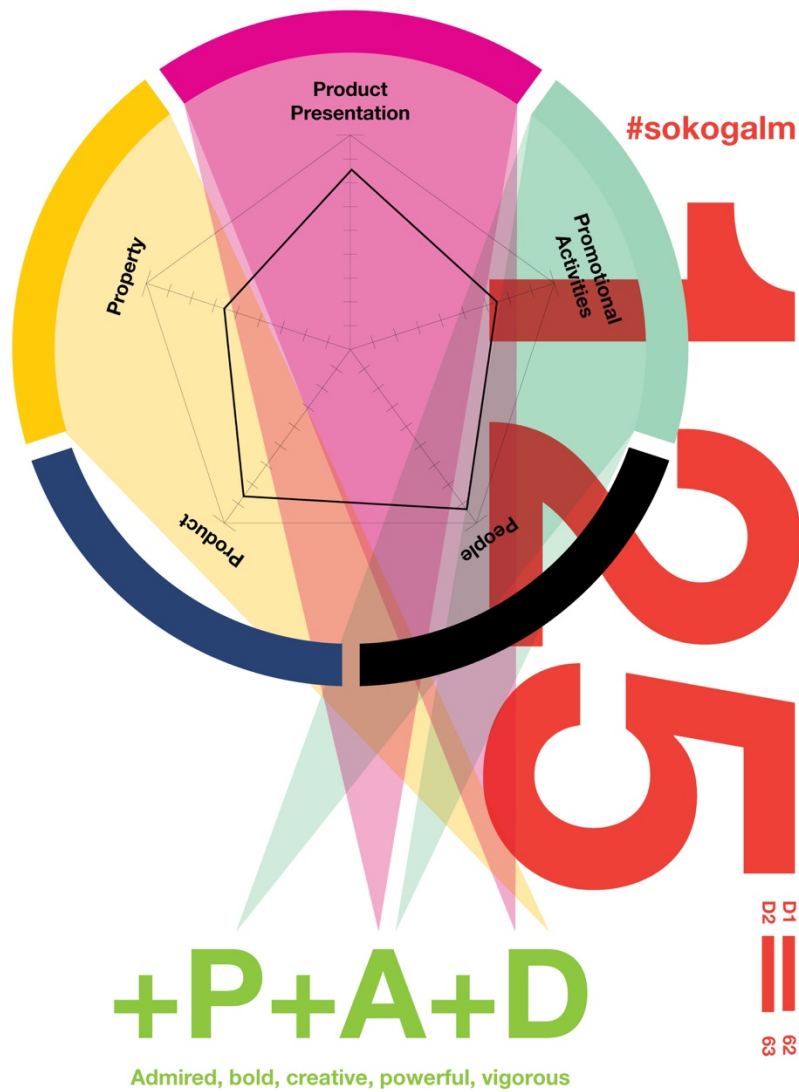


Figure 68. Evaluation report for the Best of Korea pop-up

5.2 Future study

This study was somewhat limited because the evaluations of pop-up stores were based on my own personal experience in the. Hence, if a researcher could be fully involved in the pop-up store plan from the beginning to the end, he or she might get be able to obtain more evaluation reporting from customers to more accurately determine relationships between brand experience in a pop-up store and the amount of social media buzz.

This study also did not consider the tone of voice of postings on social media but only focused on the number of postings from customers related to their experience in the pop-up store, however, there is no negative tone of voice in any positing. Thus, to know more about the nature of voices generated on social media, future researchers will need to analyze the tone of voice of social media postings to better determine whether the experience in a pop-up store was positive or negative with respect to the brands.

Moreover, this study did not include how specific graphics (brand identity) in a pop-up store actually worked with customers posting on social media as the designers or brands expected. Thus, for future study, researchers should consider how many times the specific graphics or brand identity appears on customers' social media as they planned, to determine the effects of graphics in a pop-up store for generating branding buzz on social media.

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